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THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

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LITERATURE.

Lives of the Fathers. Sketches of Church History in Biography. By F. W. Farrar. In 2 vols. (Edinburgh: A. & C. Black.)

THE first feeling of a reviewer on taking up these portly volumes is one of marvel at the author's productive power. In addition to his varied clerical duties and his continual contributions to periodicals, &c., he astonishes the literary world once every lustrum or thereabouts with two large volumes on Christian history. This is the fourth of these two-volume series; and in respect of the laborious research which they have involved, and the extent of historical ground which they cover, they excel in importance any one of the former series. Nor are these the only results of a comparison which it is inevitable should be made between these and the preceding volumes in the same series. It seems to me that Dr. Farrar has attained in this work a higher general average of excellence. He manifests a greater mastery over his materials, as well as over his method and style. His references to authorities are more exact, and his selection of them more discriminating. He displays greater literary tact in the manipulation and arrangement of his materials—and this itself is no small merit when, as in this case, their number and variety are so great as to be almost bewildering; while his style, though it has lost none of its nervous fervour and graphic power, has attained a more equable flow of sustained eloquence, and is less marred by rhetorical efforts which a diction so generally impassioned and highly coloured renders especially superfluous. I need not say that the large-hearted comprehensiveness, the instinctive recognition of and warm sympathy with goodness, under whatever uninviting garb it may be hidden, which has uniformly distinguished all Dr. Farrar's writings, is as marked as ever in these volumes. It is in a spirit of regret, not of cynicism, that I add that in none of his books has he enjoyed so ample a field for the exercise of these virtues.

As is sufficiently denoted by the title of the book, and still further emphasised by the preface, this is not a Church history in the common acceptation of the term. It does not pretend to describe the growth of the Church as an organisation or institution by recounting its chief events or tracing its successive stages of evolutionary progress. Incidentally, no doubt, such stages are made to disclose themselves, but rather as isolated pictures than as a moving continuous panorama. Church history is regarded as the concentrated separable environment of its makers; for it is more true of mental movements, such as religion and philosophy, than of ordinary

history that their stages of growth may be best studied in the actual personal agencies which gave them vitality and continuous energy. Dr. Farrar's reasons for adopting the biographical form of Church history are expediency and personal interest. He says:

"I aim at connecting the history of the Church during the first four centuries with the lives of her principal fathers and teachers. The interest which attaches to the human and personal element of biography is to a certain extent separable from the religious history, and yet is so closely connected with it that biography and history serve the purpose of mutual illustration."

And this is, doubtless, so far true; but he might have taken a still higher standpoint. He might have pleaded that ecclesiastical history in its very essence and mode of evolution is itself biographical. Its progress consists of the march of great leaders across the stage. Each cause and controversy represents an agitation round a human centre, each modification of creed or usage clusters round its particular hero. It is not—what secular history often is—a gradual advance in customs, habits, and ideas, wherein personal agencies are so obscure as to be virtually invisible; it is a development connected with certain defined human centres of energy, without which it ceases to have not only interest, but existence.

At the same time, Dr. Farrar is right in insisting on the personal interest which pertains to biography as a qualification of a work intended for popular use. He has so far succeeded in his praiseworthy effort that his *Lives of the Fathers* is undeniably the most interesting presentation of patristic research in the English language. The dry records of church history, consisting oftentimes of a weary concatenation of events and controversies, he has transmuted into a picture gallery, carefully drawn and vividly coloured. He presents us with a series of portraits of the fathers and doctors of the early Church. It is true the likenesses have not the crisp fidelity of photographs, nor have they altogether the elaborated consistency of portraits taken from life. They resemble rather likenesses, taken as after-thoughts, of deceased persons from descriptions by relatives with, perhaps, the aid of a few rough sketches. This, however, merely means that Dr. Farrar has employed the only materials and methods available for his purpose—the same materials which every other portrait painter, who is bent on limning the early Fathers, must employ. If the personations suffer from occasional vagueness or a lack of artistic congruity this must be ascribed, not to any want of skill in the painter, but to the paucity and defective character of his materials.

The conspicuous success attained by Dr. Farrar must be ascribed largely to his impartiality. Like secular notabilities, royal, literary, or what not, the Christian Fathers have too often been the objects of indiscriminate laudation. In art and in literature their portraits have been idealised until every trace of ordinary humanity has been well-nigh lost. Dr. Farrar rightly concludes that this is a mistake. It is not only inherently false, but it deprives them of that measure of human and homely interest which not even the highest historical personages who claim the recognition and reverence of mankind can

dispense with. With due allowance for distance of time, defect of material, &c., he places the Christian Fathers before us as he conceives they actually were. If, e.g., he finds the lineaments traditionally assigned to his several portraiturees not to harmonise with true conceptions of beauty, he does not think himself warranted in substituting for them another set of features altogether different. If he discovers that the aureole of the reputed saint has subserved to a considerable extent the purposes of a mask, veiling over certain unsightly characteristics, he does not scruple to remove it. The general result of this humanising process is, in my judgment, to give us as accurate a presentation of the Fathers as it is possible to desire. It is doubtless conceivable, perhaps even probable, that those who have taken their conceptions of a Cyprian, Tertullian, or Augustine from partial sources—which have subordinated truth to ecclesiasticism—may be startled at Dr. Farrar's portraits; but those who will take the pains to investigate his authorities will be prepared to admit that his presentations are, as a rule, eminently fair and just. If he evinces a tendency to deviate in any direction from the standard of strict justice it is certainly not towards undue severity. His warm sympathetic feeling for the best patristic writings has—in his case as in so many others—induced a slight partiality in treating of their authors' lives and actions. To take two especial instances. He allows his admiration for some of the writings of Tertullian and Augustine to qualify unduly certain questionable matters both in their opinions and their practice.

It is obvious that of a work whose dimensions are so great, whose single themes have generally occupied volumes, and whose authorities are to be numbered, not by tomes, but by large libraries, it is not possible to give more than a general outline (I.) of its method, and (II.) of its spirit.

(I.) As above remarked, Dr. Farrar takes the great names of ecclesiastical antiquity as the nucleus (1) of personal biography, and (2) of contemporary history. The method, as is evident on the face of it, allows, even if it does not demand, a certain amount of discursiveness. Not unfrequently the personal interest of the biographer is merged in the general Church history of the time, or in some larger controversy in which its subject was engaged; and Dr. Farrar seems to me to have shown considerable tact and discrimination in determining on the respective importance of the individual, and generally historical, element in each case, and to have awarded to each its due share, whether of prominence or subordination. As a result we have so large a measure of Church history in these volumes that they might almost claim to be entitled "*The Ecclesiastical History of the First Four Centuries.*" I doubt very much whether there is any conspicuous personage or important controversy in the history of that time of which a fair and ample account may not be found in this work. For the general reader, therefore, it may be said to have largely superseded other works on the same subject.

Regarded as an ecclesiastical historian, it need hardly be said that Dr. Farrar shows his well-known instinct in seizing on and

graphically describing the picturesque points of his general theme. Examples of this may be found at intervals throughout the two volumes. A very marked one is the entry of the Emperor Constantine into the Council of Nicaea (i. 481). The same event has drawn forth the descriptive powers of many historians; but, in respect of pictorial power and striking effect, I question whether any of them can claim to rival the narrative of Dr. Farrar. An illustration on a smaller scale of this picturesque presentation of historical events is his account of the second entry of Athanasius into Alexandria, which is as follows (i. 528):

"Finally he entered Alexandria a second time on October 21, 346, amid such universal rejoicings that the day when Pope Athanasius came home became a proverb for festivity. The people streamed out of Alexandria to meet him in hundreds of thousands like the Nile in flood. The plaudits of the assembled multitude, the air rich with incense, the ground covered with carpets and gorgeous tapestries, the waving of palm branches, the rolling unbroken continuity of shouts and clapping, the eager outstretched faces of the multitude, the roofs crowded with spectators, the streets blazing with illuminations, left an ineffaceable impression of triumph and joy."

(II.) Of the spirit which distinguishes these remarkable volumes there is the less need to speak, as Dr. Farrar is anything but a stranger to the English reading public. In others of his writings he has continued for some years to bear his testimony to many of the persons and controversies here described in their due historical sequence and importance. Still, as it is just in the spirit which animates his work that its practical importance may be said to consist, it may be as well to indicate by a few quotations how he deals with some of the burning questions that come within the purview of his work. Of the episcopal pretensions of St. Cyprian he speaks in the following terms (i. 310-11):

"His identification of the church with the bishop is one of those sweeping generalisations which are at once reduced to absurdity by the test of fact. It amounts to the monstrous assertion that every bishop is infallible."

"The Latins could not understand a spiritual church. . . . They insisted on an established order, a central authority, a supreme dominion, exclusive power to admit to or shut out from the favour of God, the existence of a sacred caste by divine right, a Jewish and Levitic priesthood offering Jewish and material sacrifices—in a word the whole theory of sacerdotalism with its accompanying magnification of forms and ritual."

Other illustrations of the same outspoken frankness abound. As warnings against the growing perversions of ecclesiasticism they may be said to culminate in his vigorous and eloquent excursus on monasticism and asceticism (ii. 215). It is impossible to say that this stress on the practical outcomes of his theme is unneeded generally, or uncalled for in the present day. So far is this from being the case, that one might almost pass from one of Dr. Farrar's eloquent pages to the columns of the *Times*, with scarce a consciousness that one's religious environment was changed, or that fourteen centuries had passed since the mischiefs of sacerdotalism had first declared themselves. At the same time, I think it right to add that these illustrations of his

subject occur only incidentally. Dr. Farrar, whatever his foes may choose to say, has not made his history the vehicle of controversial theology—he has for the most part only pointed out inferences, when they were certain to be made by every thoughtful and well informed reader—the inevitable reflections that every historian, whether secular or sacred, thinks himself justified in making.

Of the eighteen lives here presented it might be invidious to select some as possessing higher merit than others. On the score of pleasing personality, pleasingly conveyed, the lives of Hilary and Ambrose stand out pre-eminently; as displaying power, the life of Jerome seems to me to rank among the best. As I have already hinted, Tertullian and Augustine are too leniently rendered. Dr. Farrar acknowledges that his judgment of the former differs from that of most Church historians, which he thinks is too unfavourable. I venture to think that the general consensus of Church history is, in this particular instance, to be preferred.

In conclusion, I have no hesitation in recommending the book to the readers of the *ACADEMY*. To say that the book is perfect, that it is always homogeneous and consistent, that it is marred by no defects of method or style, that it contains no wrong date, unverified reference, or insufficiently grounded inference, is to invest it with qualities inconceivable in any work on the subject, and to award it excellencies which the author would be the first to disavow. But it possesses the merits of wide and erudite research, indisputable honesty and judiciousness, uncompromising liberality and comprehensiveness; and, besides being generally readable, it is not unfrequently intensely interesting, quite as much so indeed as first-class fiction. Those of us who remember our initiation into the arid pages of Mosheim, or even the more interesting histories of Neander, Gieseler, &c., will be the first to admit the incomparably greater interest and fascination of Dr. Farrar's treatment. What Macaulay did for English history Dr. Farrar may, if he chooses, claim to have done for the ecclesiastical history of the first four centuries.

JOHN OWEN.

The Earlier History of Bookselling. By William Roberts. (Sampson Low.)

MR. ROBERTS'S book on *The Earlier History of English Bookselling* is practically divided into two distinct parts: seven chapters dealing with the history of the rise and progress of the trade, and five chapters devoted to the lives of as many celebrated booksellers.

In collecting materials for his first portion the author seems to have been leaning, as he admits in his preface, on a broken reed. Much of his information is apparently derived from books long out of date; nor does he seem to have taken the pains to investigate the truth of this information, so that we continually come upon statements that are, to say the least, out of place in a work claiming "to be as accurate as possible." We are told, for instance, that "the early printers, such as Gutenberg, Faust, Dolet, and Caxton were men emphatically of light and leading"; but by this time it might be expected that a technical writer should know

that the second mentioned was not a printer, neither was his name "Faust"; and Dolet can hardly be classed as an early printer between "Faust" and Caxton. Again, after an explanation, itself not too accurate, of the meaning and use of signatures, we are referred to two books as the earliest which contain them. The first of these has a date that is questioned; the second does not exist at all. It is not, however, the graver errors that render the present book so disappointing, so much as the frequent occurrence of small mistakes and inaccuracies, which, though they might seem trivial if quoted by themselves, are enough, when found on every page, to ruin any work. Within the last few years an entirely new school of bibliography has arisen, which, putting aside the gossip dear to the early part of the century, demands, above all things, accuracy and some scientific method. But Mr. Roberts has followed the old traditions; and the result is a volume which may be interesting to read, but which will prove of small value as a book of reference.

Beginning with the period before the invention of printing, the author has collected a great mass of interesting information, marred every here and there by most confusedly written sentences, as, for instance:

"Of these palimpsests or rescripts, as they are now called, there are several in existence, and to this cause may be attributed the loss of many a classic and the existence of many more in a corrupted condition."

Many such sentences are scattered through the book; and though, as a rule, the meaning is fairly clear, not a few are almost incomprehensible.

The second chapter, taking us from the invention of printing to the time of Shakspeare, treats of many interesting points about our early stationers. But the author has barely touched on the great impetus given to bookselling as a distinct trade given by the Act of 1483. Having then obtained unlimited freedom to import books, foreigners at once set to work to print for the English market; and this necessitated either the establishment in this country of an agent through whom such books could be sold, or periodical visits by the foreign printer to dispose of his books himself. Stationers and booksellers from abroad visited and settled in London and the principal provincial towns from the end of the fifteenth century onwards; and the native workmen felt this competition so keenly that they were compelled to cry out for protection. This was given them by the Act of 1533, which prohibited the importation of foreign books. The passing of this Act caused an immediate rush of foreigners anxious to become denizens in England, which accounts for the large increase at this particular period in the number of stationers. When the native printers were no longer obliged to emulate foreign work, they gradually became careless in their habits; and about the time of Shakspeare, with which the next chapter opens, the state of everything connected with books was a disgrace to the nation.

Chap. iv. treats principally of the various editions of Shakspeare's plays, followed by an account of the works of the most celebrated authors of the day, with especial reference to their publishers and booksellers.

Chaps. v., vi., and vii., which give the history of the trade in Little Britain, on London Bridge, and other localities, contain a great many curious facts gathered from out-of-the-way sources. Most writers, finding it difficult to obtain information on these points, have taken but little trouble in working upon them, so that we may thank Mr. Roberts for bringing together much that has up to this time been almost unknown, and not easily accessible.

The second part of Mr. Roberts's book is very interesting; and, considering the small amount of knowledge we have about the period of which he treats, it could hardly be otherwise. The leading booksellers at that time held a good position in the literary world, maintaining a higher status with regard to authors than we find at the present day. But they seem to have owed their position rather to fear than to love; for with their lax ideas about literary property—a feeling which at the present time seems to be partly reviving—and their entire carelessness about the reputation of an author otherwise than from a monetary point of view, they could arrogate to themselves an offensive position from which the law was seemingly powerless to oust them. The author of the *Religio Bibliopolarum* (which appeared first in 1691, and not, as Mr. Roberts seems to imply, in 1728) speaks of some of his bookselling friends as “a retail of men who are no strangers to religion and honesty”; though a perusal of that part of the present work which treats of the trade at the end of the seventeenth century makes us fully sympathise with the popular opinion that they were “no better than a pack of knaves and atheists.”

The biography of Tonson occupies the first of the series of chapters on particular booksellers. Though Tonson was a man of no little notoriety in his day, we can hardly agree with Mr. Roberts in thinking that the remark of Basil Kennett, “’Twill be as impossible to think of Virgil without Mr. Dryden as of either without Mr. Tonson,” has to a great extent been fulfilled. The case is different as regards Tonson's connexion with the poets and writers of his own time, whose innumerable quarrels, both among themselves and with their booksellers, gave rise to half the pamphlets of the day, and have done much to preserve their names to the present.

Bernard Lintott, the publisher of many of Pope's writings, is the subject of the next chapter. Though Lintott probably held as high a position as any other bookseller of his time, being a man not much given to the minor tricks and quarrels so dear to his fellows, we have on that account less information concerning him. From all we know, he appears to have been a fairly quiet man, with a keen eye to business.

Edmund Curll seems to have been the worst of a bad lot. With his name most of the low literature of the period is connected, and he became proverbial as the publisher of objectionable books. Unscrupulous in business, careless of his own and other people's reputation, eager to turn a penny by any dirty trick, his whole life was spent in endless quarrels with authors and troubles with men whose writings or speeches he had surreptitiously published. So pertinacious was he in issuing the last words and wills of

eminent men that he was wittily said to have added a new terror to death. Mr. Roberts has contrived in this chapter to perpetrate a most humorous slip, and make us acquainted with the real name of a writer of prose who may stand side by side with his friend in the sphere of poetry, the prolific “Anon.” On p. 234 we are told that the preface to Curll's reprint of Surrey's Poems is signed “Vale”—“one of Curll's several noms de plume.”

The life of Dunton, of all the early booksellers, should be the easiest to write; for not only was he in some ways the most notorious, but he has left to posterity a whimsical autobiography giving the minutest details of his work both as author and printer.

The last chapter contains the life of Thomas Guy, famous for his bequest to the nation, which was not, however, the result of bookselling so much as of successful speculation in South Sea stock. In commenting on Guy's connexion with the printing of Bibles, Mr. Roberts has succeeded in inventing a new bibliographical rarity—an edition of 1631 which omits the seventh commandment entirely. In the edition to which he doubtless refers the seventh commandment is printed, but with the important exception of the word “not.”

The index, which finishes the volume, possesses the unpardonable fault of being very inaccurate. In the casual use which reference made necessary we have detected many errors of the most careless kind, and a fuller examination would doubtless lead to the discovery of many more. Take as an instance the two entries under the letter Q, which are as follows:—

“Quaritch, Mr. B., 22, 53.
Quintius, Curtius, 11.”

One of the two references to the first name is incorrect; in the spelling of the second name accuracy is sacrificed to euphony. We are told in the preface that slips in the text, detected too late for correction, are rectified in the index, which leads to the perplexing result that the name as it occurs in the book is not to be found in the index, and *vice versa*. Instead of names being there corrected, it as often occurs that they are falsified. For instance, Dibdin, the bibliographical writer, becomes Didden in the index; and “cheery Cotton,” through not having both his “t's” crossed, appears with curious irony as Colton, a man of later date who, from his final ending, would seem to have been the reverse of “cheery.”

The binding, like the index, has the strong drawback of being remarkably weak, rivalling the most slipshod productions of the continent. Many pages fell out of our copy as soon as they were cut. It would have been an advantage if the book could have fallen, as the author of the “Ant and the Nightingale” puts it, “into the hands of an honest stitching bookseller.”

Faultfinding is a thankless task; but it is impossible to avoid complaining of errors which a little care would have set right, and which pass from book to book as one writer copies the careless mistakes of another. The history of bookselling, intimately connected as it is with the history of literature, if worth writing at all, which no one doubts, is worth

writing well. And if Mr. Roberts issues, as he suggests in his preface, another work in continuation of the present, it would be worth his while to spend some extra trouble to ensure that accuracy which, when dealing with a technical subject, makes the difference between a bad and a good book. Taking the book as a whole, there is no doubt that it deserves some praise, for it is in many respects an improvement on the last work on the subject, Curwen's *History of Booksellers*—a book which our author, so far as we have noticed, never refers to, though he has manifestly made use of it. Curwen was too brief and very inaccurate. The present book, though in parts too prolix for a popular treatise, contains a great deal of valuable information. Those who have not the time to work through the many volumes of Nichols and other writers of literary history will find in it much that will entertain them; and, if they are not too much concerned about absolute accuracy, much that will be useful.

E. GORDON DUFF.

Letters on Artillery. By Prince Kraft zu Hohenlohe Ingelfingen. Translated by Major N. L. Walford. (Stanford.)

Nothing is more remarkable in military history than the rapid advance which Prussia made, between 1866 and 1870, in every department of the art of war. The strategy of Moltke is not perfection, as worshippers of success have boasted; but he never attempted, in his invasion of France, to unite widely divided armies, within striking distance of a concentrated foe, as he did at Gitschin, under the very beard of Benedek. The progress of tactics was more distinct, for Prussia owes her triumph in the field—apart from the numbers of her colossal hosts—more to preparation and to patient study than to the services of any one great captain; and in this province it may be pronounced wonderful. The needle-gun is said to have defeated Austria by those who think mechanism in war everything; but the Prussian infantry conquered in 1866 not only because they had a better weapon, but because they were better trained and more skilful soldiers; and their improvement in 1870 was so great that they repeatedly overcame the renowned infantry of France, though armed with a very superior rifle. It was much the same with the Prussian cavalry. It did comparatively little in 1866, and was no match for Edelsheim's squadrons; but it turned the scale of fortune at Mars La Tour—a day big with the issue of the campaign. And it was in the highest degree efficient, throughout the entire sphere of cavalry service, from Weissenburg until the fall of Paris. The change, however, was most conspicuous in artillery, the great arm of Napoleon; and, in this respect, it astounded Europe. The artillery tactics of Prussia in 1866 were markedly inferior to those of Austria; in 1870 they showed, from the first, such a superiority over those of the French that they contributed largely to the result of the contest. Nor was this mainly due, as has been idly said, to the greater power and range of the Prussian guns; it should be chiefly ascribed to the undoubted fact that the Prussians understood the uses of the arm much better than the artillerists of France. In

1866 the Prussians seemed as if they were unaware of the supreme importance of artillery in the first stage of an action, and of the concentrated fire of numerous batteries. Compared to the Austrians they never sent an equal number of pieces to the front; and they left enormous masses of guns in the rear, which, of course, were useless in the actual shock of battle. In 1866, too, the Prussian cannoniers showed timidity and over caution on many occasions. They did not seem willing to encounter infantry; and they displayed more anxiety to secure their guns than to turn them to account in destroying their enemy. It is unnecessary to say how all this was completely reversed in the war of 1870. In every engagement in that memorable strife the Prussians—the teachers of the German hosts—prepared the way for the attack of infantry by the crushing fire of well-placed artillery. They brought guns in masses rapidly to the front; they abolished the name of artillery reserves, and kept their batteries always linked with their columns; their gunners often beat off infantry and cavalry by the fire of their pieces, and scarcely ever abandoned their ground; and they did not hesitate to risk and even to lose guns if an advantage was to be gained by a sacrifice. The results of these tactics are well known: the French were first checked in their advance at Mars la Tour by the murderous discharges of the German batteries; the final success of the day of Gravelotte was largely due to the terrible effect upon Bazaine's right of the German guns; and the doomed French army was overwhelmed at Sedan by the converging fire of such a mass of artillery as had never been seen before.

The object of this little book is to show under what conditions and by what means this revolution became accomplished. The author is a chief of rank in the Prussian Guard; he distinguished himself in the field of Sadowa, played an important part in the great turning movement which carried at St. Privat the lines of Bazaine, and shared in the awful glories of Sedan. He is a learned, able, and experienced soldier; and this volume on the Prussian artillery is a very useful and instructive book, not too technical for the general reader, and well translated by Major Walford. The causes of the shortcomings on the Prussian side of the arm in the war of 1866 were threefold, and deserve attention. The Prussians had not forgot the traditions of Napoleon and his tremendous lessons; they were aware that cannon should prepare a battle, and should, if possible, be used in masses; but their armies had become of enormous size compared with those of 1806-15, the organisation of them was still far from perfect, and guns could not easily find their way to the front through their vast and unwieldy multitudes. Napoleon, again, had produced immense results by wielding what he called "the mace of Hercules," that is, by holding reserves of guns in hand, and concentrating their fire on a decisive point—Friedland and Wagram are conspicuous instances; and, in the campaign of 1866, the Prussians followed the great master's tactics. The conditions, however, of the case had changed. Artillery reserves had become a waste of power when

guns could sweep a whole field of battle, and were thoroughly effective at great distances; and the Prussians adhered to obsolete routine, which Napoleon, had he lived in these days, would, with the eye of genius, have at once condemned, and of which the Austrians had seen the defects in the campaign of 1859. The Prussian artillerists, too, perhaps taught by experiences drawn from the Crimean war, believed that guns could not master infantry armed with the rifle even on open ground; and, as always happens in times of peace, they had come to think that the fine appearance and safety of their pieces was the paramount object and not the crushing a foe by a bold use of their arm. For these reasons the Prussian artillery were defective in the points we have noticed throughout the campaign of 1866; the guns were never in action in sufficient numbers; they were kept back uselessly, and thus thrown away; and they were timidly and even feebly employed, especially against the Austrian footmen—the gunners shrinking even from muzzle-loaders. The marvellous change which took place in four years was due chiefly to two great causes. A war with France was felt to be imminent; the artillerists of Prussia had fully recognised the comparative failure of their mighty arm; a man of real power, Hindessin, appeared among them; and they set themselves with German science and earnestness to study the use of modern guns, and how to turn them to the best account in the actual conditions of modern warfare. True theories were worked out by degrees and illustrated by continual practice; and the result was that the Prussian artillery became the most formidable that has ever been seen in material and in efficiency in the field. What the arm, when properly employed, could do was strikingly seen in the war of 1870—whether in resisting the attack of infantry, or as a tremendous force when wielded in masses, or as an instrument that even decides the fate of battles in which hundreds of thousands of men are engaged.

Even since the conflict of 1870 a great improvement has taken place in the mechanism of small arms and artillery. The range of the rifle has largely increased; that of cannon has been immensely extended; and we have, perhaps, not attained the end of this progress. What, to suit this new condition of things, should be the rules of artillery science, in the event of a contest between two great nations? Prince Hohenloe examines in detail a problem, assuredly of no little difficulty, and complicated besides by the probable fact that the power of guns of all kinds will be magnified, nay that possibly new explosive forces may render the arms of this day as obsolete as those of Jena, and even of Blenheim. We cannot dogmatise on the subject, especially as it is in a state of transition; but, assuming that things remain as they are, or that only moderate progress is made, it is possible to speak with some degree of confidence. Some of the main principles of artillery tactics, Prince Hohenloe believes, will never be changed, and are of growing importance in modern war. Artillery, it should always be borne in mind, ought not to be deemed an independent force. It is, in its essence, an auxiliary arm, to give support to an army as a whole; and it is particularly

necessary to remember this when artillery is moved in immense masses, and enters into action at prodigious distances. As the range of guns in the field is augmented battles will more than ever be prepared by cannon, batteries will open fire at distances of miles, and the adversary's batteries must, at least, be weakened before infantry can venture to advance, except under very peculiar circumstances. The power of modern cannon is so tremendous that, when hostile batteries come into conflict at anything like reasonably near distances—viz., from 1500 to 2500 yards—the duel can scarcely last long. We shall see no cannonades like that directed against La Haye Sainte, which lasted for hours; and the victory will belong to the artillery chiefs who, with anything like an equality of force, lay their guns best, take most accurate aim, avoid salvoes and wild discharges, take care that their men are not flurried, and, above all, can enfilade their enemy—a process now more than ever destructive. For the reasons to which we have referred before the system of artillery reserves should be given up as completely obsolete; no efforts should be spared to bring forward every available gun as quickly as possible; and the organisation of the three arms should be so arranged as to secure this object, the pieces and their trains being always kept in close contact with the rest of the army, and capable of rapid movement to the front. For the rest, artillery should be always ready, and equal to contend in the field with infantry; it should consider itself a more powerful arm in anything like an equal struggle; and once it has been placed in its true position it should, if possible, never fall back. At the same time, in our judgment at least, artillery, owing to the vast spaces of battle-fields in modern war, may on many occasions be greatly imperilled. Well-trained infantry and even well-led cavalry, taking advantage of cover and folds of the ground, may surprise, capture, or destroy batteries even more frequently than has been done formerly; and Prince Hohenloe has not, we think, dwelt sufficiently on this important subject.

WILLIAM O'CONNOR MORRIS.

The Life and Letters of Samuel Wells Williams: Missionary, Diplomatist, Sinologist.
By his son, Frederick Wells Williams.
(G. P. Putnam's Sons.)

WE should have been inclined to put first that which is placed last in the list of the distinctions possessed by Dr. Williams as enumerated on the title-page; for it is certainly as a Chinese scholar that he is best known. His Dictionary of the Cantonese Dialect (1856) is an excellent work, and his larger Dictionary of the Mandarin Dialect (1874) holds the field against all other books of the kind. Not that it is by any means faultless. Indeed, it has been possible to fill a volume not far inferior to itself in bulk with the faults of omission and commission with which it can be charged. But the task of making a thoroughly good Chinese Dictionary is beyond the power of any one man. The senses in which the words of the language are used are so diverse and numerous, the extent of the literature is so enormous, and the styles into which it is divided are so

entirely distinct, that it is more than one man can do to place before the world an even approximately complete dictionary of the language. But apart from these two books, Dr. Wells Williams is to be credited with having produced a good and detailed general work on China. *The Middle Kingdom* is a storehouse of information about China and the Chinese; and though, in common with everything Dr. Wells Williams wrote, it lacks literary grace, it is a good and trustworthy book.

These works are typical of their author. They are plainly the results of plodding, painstaking diligence; and, though they do not reach the highest levels, they are yet useful and praiseworthy efforts. The editor of the present work, who seems to have inherited a want of literary capacity, says, in speaking of *The Middle Kingdom*:

"In spite of some halting phrases and solecisms, none of which were spared by the few hostile reviewers who exercised themselves upon the book, there seems to be in this final message a fragrance of benediction on the people of China which might have been lost in the correcter sentences of another."

How halting phrases and solecisms can be better vehicles for conveying a fragrance of benediction than correct sentences, we must leave Mr. Williams to explain. His line of defence is certainly not such as to carry a general verdict with it, nor has he performed his duty as editor in the present instance in a way to command approval. For every halting phrase and solecism to be found in the *Middle Kingdom*, it would be possible to point out ten in the work before us; and, though this, according to Mr. Williams, should entitle us to expect a tenfold measure of the fragrance of benediction, we have failed to find any trace of that essence in his pages.

As a missionary, Dr. Williams was as indefatigably industrious as in his literary work. His first experience of evangelising effort was at Canton, where he landed in 1833. At that time so great was the contempt and hatred of the Chinese towards foreigners that little or no communication was possible between the two peoples, and special efforts were made by the Celestials to prohibit the preaching of Christianity to the natives. Under such discouragements it is, perhaps, creditable to the American missionaries, of whom Dr. Williams was one, that they succeeded in making one convert. But ordinary missionary work was plainly impossible, and the missionaries as a body had to be content with the reflection that "they also serve who only stand and wait." But Dr. Williams did more. He devoted his time to the study of the language, and to the printing of books on China and Chinese. He made some progress also in Manchu, and picked up a smattering of Japanese from shipwrecked Japanese sailors. This last acquirement was the first cause which led up to his exchanging a missionary for a diplomatic career. So unusual an accomplishment could not be overlooked when in 1852 Commodore Perry was commissioned to make a treaty of commerce with Japan. Though protesting that his knowledge of the language was only elementary, Dr. Williams was enlisted as interpreter to the expedition. On this occasion he visited with the Commodore the Lew-chew islands and Japan, and there

concluded a treaty in a rough and ready fashion with the Shōgun. It is curious to observe how from this time onwards in his career Dr. Williams's diplomatic views were moulded by attending circumstances. Though strongly adverse to the general progressive policy of the English with regard to Oriental empires, he no sooner finds that his own countrymen are demanding admission into Japan than he feels "sure that the Japanese policy of seclusion is not in accordance with God's plan of bringing the nations of the earth to a knowledge of his truth," and even speaks without disapprobation of the Commodore's threat to bring a larger force, and to demand more stringent terms, if the proposals he submitted to the Shōgun were not acceded to. In the same spirit he repeatedly finds fault with us for engaging in hostilities with the Chinese; but he quite approves of the captain of an American ship firing upon the Bogue forts in return for shots fired at the stars and stripes. And so also he throws stones without number at us for importing opium into China; though when it became a question of his countrymen participating in the advantages of the trade regulations laid down by Lord Elgin in 1858, he did not hesitate to urge Mr. Reed to sign the convention legalising the importation of the drug.

Dr. Williams subsequently became American minister at Peking. As chief of the mission he distinguished himself rather by industry than by any brilliant achievements; and, though he was not a man to excite enthusiasm among his colleagues, he secured their unfeigned respect. He returned to America in 1876, and died in 1884, at a ripe age and full of honours.

ROBERT K. DOUGLAS.

NEW NOVELS.

The Phantom Future. By Henry Seton Merriman. In 2 vols. (Bentley.)

The Lass that Loved a Soldier. By George Manville Fenn. In 3 vols. (Ward & Downey.)

Graham Aspen, Painter. By George Halse. In 2 vols. (Hurst & Blackett.)

Micah Clarke. By A. Conan Doyle. (Longmans.)

A Queen among Queens: a Tale of the Desert. By Cameron Macdowall. (Sonenschein.)

Caught at Last! Leaves from the Notebook of a Detective. By Dick Donovan. (Chatto & Windus.)

A Witness from the Dead. By Florence Layard. (Walter Scott.)

MR. MERRIMAN's first book, *Young Mistley*, was a novel of considerable promise; and his second book, *The Phantom Future*, is a novel of considerable performance, though it is, perhaps, a little too unsubstantial to be quite satisfying. Mr. Merriman is evidently in danger of falling into the pestilent American heresy that a novel can be made up of sketches of episodes, and that an organic structure of story is old-fashioned and unessential. The lack of plot-interest—by which, of course, I do not mean the interest aroused by mere

complication or sensationalism, but that which is secured by artistic composition of incident—is more obvious in *The Phantom Future* than in some other books where there is even less of it, because in the early chapters (indeed, through the whole of the first volume) the author seems to be marking out the ground-plan for the symmetrical and well-proportioned building of invention which, after all, is never erected. It would be an exaggeration to say that Syra (the girl at the refreshment bar), Valliant (the medical student, who suddenly wins fame as an artist), and Holdsworth (the man with a mysteriously discreditable past), are introduced with a flourish of trumpets; but their portraits are certainly drawn with an emphasis of touch which must lead the reader to anticipate a drama in which they have prominent parts assigned to them. There is, however, nothing of the kind. Valliant, Holdsworth, and Syra do simply nothing. Their only artistic reason for being is that they serve to reflect occasional side-lights on the figure of Sam Crozier, the fashionable singer, who is guardian angel to all of them in turns, and who is really a singularly winning, loveable, and lifelike creation. In fact, Crozier is a character who gives constant charm and interest to a novel which, without him, would, in spite of its uniformly good writing, be somewhat wanting in both, at any rate in the latter. Whatever else in the book may give one an impression of comparative failure, he is a success—as character, if not as actor; and, in addition to the other merits of the portrait, it has both brightness and freshness. The light *persiflage* of the talk which serves as a veil for the loyal selfless heart behind it is admirable; and one does not often find in a book by a comparatively inexperienced novelist conversations at once so sparkling and so natural as those in which he is the principal interlocutor. There is real humour in them, and it is not manufactured humour—it does not smell of the lamp; we do not hear the throbbing of a force-pump (very audible in certain much-praised novels that might be mentioned), but the gurgle of a spring which flows just because it is a spring which cannot help flowing. There are plenty of bits which are quite detachable, the kind of thing against which people who read with pencil in hand score a mark; but snippets of brief quotation are rather unsatisfactory, and I forego them—somewhat reluctantly I confess, though the pencils will find them without much searching. There is something in a name; and if Mr. Merriman had called his book "Sam Crozier: a Sketch," it would have been difficult to pick holes in it. The critic should therefore be grateful that it comes to him not as a sketch, but as a novel, and so enables him to put his critical faculty in evidence.

Mr. George Manville Fenn's name on a title-page is in itself amply sufficient to assure the general reader that something satisfactory is in store for him. He does not ask the attendant at Mudie's or the young man at Mr. Smith's bookstall whether this or that book is "good": it is "Fenn's new story," and so it cannot fail to be all right. When a writer has once inspired this unquestioning certainty in the mind of his public, he is ready for the temptation to make the great refusal—to turn his back upon art and to take to pot-boiling;

and it is sad to have to record that Mr. Fenn had yielded to the temptation when he took up his pen to write *The Lass that Loved a Soldier*. In many of his books there have been little bits of melodrama, but they have only been bits, coming in the midst of better work; while the new book is melodrama from first to last, and—as the Yankee slang phrase has it—poor at that. An aristocratic villain who takes a horrible vow of revenge, one child changed, another child abducted, a second and plebeian villain who is in the power of the first villain, a young lady who falls in love with a private soldier, who is sentenced to be shot by his colonel who turns out to be his father—these are the raw materials which go to the composition of Mr. Fenn's story. They are not attractive in themselves, nor is there anything in the method of manufacture to confer upon it any adventitious charm. Improbabilities are heaped upon each other, and not even Mr. Fenn's briskness of narration can conceal the essential absurdity of the story.

Unfortunately there is a lower depth than that reached by Mr. Fenn. His book is only absurd, whereas Mr. Halse's *Graham Aspen, Painter*, is both absurd and tiresome. If the author had set himself to write a book in which hardly any character should conduct himself either in act or speech like an ordinary human being, he could hardly have succeeded better than he has succeeded here. Three prominent personages—Mrs. Sparragus, Mrs. Lipperty, and Mr. Honeydew—occupy the three houses which compose Tapioca Terrace; and Mr. Halse's remarkable choice of names for men, women, and localities, is of a piece with everything else in his story. His people do, indeed, talk like a book, but unfortunately it is a very dull, sentimental, and fatuous book. There is only one class of human beings at all likely to read *Graham Aspen, Painter*, with thorough satisfaction; and, though it cannot be commended to any one else, it ought to find grateful appreciators among the aldermen of the City of London. Up to the present time the alderman has suffered much at the hands of the novelist. The civic dignitary of fiction is frequently hard-hearted, generally muddle-headed, and always low-bred; but Mr. Alderman Clive is an embodied ideal of shrewdness, refinement, and benevolence—a Lord Shaftesbury and a Chevalier Bayard rolled into one. In whatsoever quarters Mr. Halse's novel be despised and rejected, an honoured place should be secured for it on the shelves of the Guildhall Library.

Mr. Doyle's own account of the matter of his book is given on his title-page, which, being too lengthy for transcription at the head of this review, shall be partially transcribed here. It runs thus:

"Micah Clarke, his statement, as made to his three grandchildren—Joseph, Gervas, and Reuben, during the hard winter of 1734, wherein is contained a full report of certain passages of his early life, together with some account of his journey from Havant to Taunton with Decimus Saxon in the summer of 1685; also of the adventures which befell them during the Western rebellion, and of their intercourse with James, Duke of Monmouth, Lord Grey, and other persons of quality."

The critic's account of the manner of the

book must be briefly this—that it is beyond all doubt the best historical story which has seen the light since Mr. R. L. Stevenson's *Kidnapped*; and that it is worthy to stand between *Kidnapped* and that older story of which no sensible boy or man is ever tired—Charles Kingsley's *Westward Ho!* The rising under Monmouth is so picturesque and dramatic an historical episode that it is a wonder it not has been more extensively utilised by writers of fiction; but, for some reason or other, everybody but Mr. Besant has passed it by, leaving for Mr. Doyle a comparatively clear coast. He has certainly made the most of his opportunities, for he is equally successful in the historical and in the inventive portions of his work, displaying, moreover, a remarkable aptitude for blending them into an artistic unity. The chapters devoted to the occupation of Taunton by the rebel forces are rich in force, picturesqueness, and happy rapid characterisation; and it is not often that one meets with such a moving and realisable rendering of the stir of battle as the description of the rout of Monmouth's army by the fatal dyke on Sedgemoor field. All Mr. Doyle's characters live and stand upon their feet. But of those who are interesting both as individuals and as types, the most striking are Decimus Saxon, the stalwart soldier of fortune, whose sword can be hired by any good paymaster; and Sir Gervas Jerome, the bankrupt but ever light-hearted young courtier, who joins Monmouth's cause simply for a new excitement, but who serves as a fine illustration of the Duke of Wellington's oft-quoted tribute to the martial deeds of the dandies. I might go on to remark in detail upon the good things with which *Micah Clarke* is crowded; but I must content myself with saying that it is, from every point of view, one of the most admirable and interesting historical tales written in our generation. The action never drags and is never hurried; the local colour is excellent, without being obtrusive; and the great laws of artistic proportion are never lost sight of. The name of Mr. Conan Doyle is new to literature; but those who read his first book will look forward with eagerness to his second.

A Queen among Queens resembles the book just noticed in being an historical romance, and it would be well if the resemblance extended a little further; but here it ends. The story of the fall of Zenobia's Palmyra might be made very effective, if well told; but it is certainly the reverse of effective as told here by Mr. Macdowall. His book has all the faults which characterise the work of the typical amateur in literature, and is devoid of the force and freshness which sometimes do much to atone for them. Construction, portraiture, and style are all of the crudest. Occasionally, when prose fails the writer, he, or one of his characters, breaks into verse, which he kindly tells the reader he may skip; and at a point of the narrative which ought to be exciting, but is not, Mr. Macdowall interrupts the narrative in order to give us his views upon the vivisection controversy. The conversations are sometimes so rhetorically stilted that they have no lifelikeness, sometimes so clumsily colloquial as to sacrifice all dignity; and the book must be pronounced a failure all round.

Caught at Last is a collection of some of those detective stories which the railway-reading public owes, in the first instance, to the writer who called himself "Waters," and who, about thirty years ago, contributed his "Recollections of a Detective" to *Chambers's Journal*. Mr. Donovan's fifteen tales are, as might be expected, unequal in interest and skill; but the best of them are fairly equal to any previous work of the same kind. Many of the stories appear to be wholly fictitious; but the longest of them is a record of fact, being an exceedingly well-written account of the curious career of Pritchard, the poisoner. "The Tragedy of Law's Buildings" also seems to be a transcript from real life, and the confession of failure in the penultimate sentence indicates that the title of the book does not quite cover all its contents.

Lovers of the fantastically horrible will find plenty of congenial food in the pages of Miss Layard's shilling shocker, *A Witness from the Dead*. The most striking character is the ghost of a young lady, attired in an evening dress of "a bright shimmering rose colour." This young lady has been the victim of a painter who, like De Quincey, seems to have considered murder as one of the fine arts; for he has done her to death slowly and luxuriously by tickling the soles of her feet, and has commemorated his triumph in a striking series of pictures, representing the operation. Here, as in the last book noticed, there is a good deal of detective business; but the detectives are in vain, for the ghost determines to be her own avenger, and carries out her determination in a manner which puts all other ghosts of fiction entirely out of countenance. The agents of the law at last track down the murderer Larminie; but the ghost has been beforehand with them, and when they open the door of his chamber the spectre, still in shimmering rose colour, is tickling him as he had tickled her. With his death and the disappearance of the very energetic "spook," the story closes. It is not pleasant; it is not edifying; but it will be seen that it is not lacking in invention.

JAMES ASHCROFT NOBLE.

SOME VOLUMES OF VERSE.

The Banshee, and other Poems. By John Todhunter. (Kegan Paul, Trench & Co.) Poems founded on Irish bardic tales and other poems relating to Ireland occupy by far the greater part of this volume. Mr. Todhunter's rendering of the ancient legends is forcible and vivid. He has succeeded in linking together the ancient and the modern in an effective and artistic manner. While dealing with the past of Ireland, he never fails to keep well before his mind the condition, the necessities, and the hopes of the Ireland of to-day. In the commencement of the introductory poem

"An isle of old enchantment,
A melancholy isle"

is brought into view:

"And there, by Shannon flowing,
In the moon-light, spectre-thin,
The spectre Erin sits" (p. 3).

Through several pages the wail is sounded for

the sorrowful past, but the piece concludes with a note of hope:

"Wail no more, lonely one, mother of exiles wail no more,
Banshee of the world—no more!
Thy sorrows are the world's, thou art no more alone;
Thy wrongs, the world's" (p. 7).

In like manner the greater portion of the first section of the book is a record of the sorrows and the wrongs of Ireland, eloquently told. There is "The Doom of the Children of Lir"—a mythical story; and there is "The Coffin Ship" (the terrible suggestive name given to the emigrant vessels used at the time of the famine), a story quite other than mythical. The concluding piece, however, invites us from the gloomy past to contemplate the brighter days to come:

"There's a spirit in the air,
Says the *Shan von Voelt*,
And her voice is everywhere,
Says the *Shan von Voelt*;
Though her eyes be full of care,
Even as Hope's, born of despair,
Her sweet face looks young and fair,
Says the *Shan von Voelt*.

"There's a land I've loved of old,
Says the *Shan von Voelt*,
For her tameless heart of gold
Says the *Shan von Voelt*.
In her sorrows unconsoled,
With her thousand hearths made cold;
But that tale of shame is told,
Says the *Shan von Voelt*" (pp. 121-2).

The few "other poems" which complete the volume give further indications of Mr. Todhunter's power. It is shown in his treatment of even the simplest subjects. We have seldom been able to say of a book of poems what we can say of this, that the author has not included anything which we would wish had been left out. Of these "other poems" the simple but exquisitely touching story of "Havelock the Gull" pleases us the most; and there are some fine sonnets, one in particular, called "Three Witches," being remarkably strong.

Mephistopheles in Broadcloth; a Satire. By George Francis Armstrong. (Longmans.) Since the personage who is here described discarded the cloven hoof, and adopted the style and manners of a man of the world, he has passed out of theology and his place now appears to be among those clever people who say smart things, and do daring ones. Mr. Armstrong gives us a pleasantly running account of the devil's opinions about men and things, as spoken in a sort of soliloquy while the speaker looked on at the crowds in Rotten Row. Mephistopheles does not care much about politicians, but, oddly enough, he has a fancy for poets. With a somewhat too exacting taste he prefers the poets when they are young. "Ay me!" he says:

"Ay me! the poets at three score and ten
Cease to be poets and are only men."

This is said *apropos* of what the critic in broadcloth supposes to be Browning's deterioration in his old age—an opinion in which we are glad to say we cannot agree with him, nor do we think that the acute critic is fair to Browning when he imagines him

"To sit at ease while Furnivall's society
Spoon-feeds his large self-love to sick satiety."
Perhaps he is nearer the mark when he says:

"To whatsoever madness critics run
I hold the time's best bard is Tennyson."

A little later he confesses that

"This is involuntary admiration;
He merits not my moral approbation.
Far better to my liking are the inborn
Rare virtues of the smaller poet Swinburne.

He was my willing servant for a time,
And somewhat prostituted English rhyme
To doubtful uses, and with sensual spice
Spoilt critic-palates, never over-nice."

Mephistopheles is rather captious about William Morris; but few sensible people will demur to his dictum that the other Morris,

"That nursery Dante, Morris of the *Hades*,
Is harmless reading for insipid ladies."

Quite as apt is this double criticism on two other namesakes:

"Arnold—I mean Sir Edwin—must confess
He owes much to his brethren of the Press;
And Arnold—I mean Matthew Arnold—owes
No more to modest verse than polished prose."

Mephistopheles discourses also about men of science, painters, parsons, lawyers, actors, and others beside. He is the unobserved auditor of a conversation among a learned company at Cambridge, as to which he remarks:

"The world," thought I—"I say it not in grief—
Is simply perishing of unbelief.
Men that can't see their noses save with glasses
Presume to solve what human sight surpasses."

Mr. Irving may not feel flattered by the Mephistophelean criticism of his Mephistopheles, but he could hardly expect that personage to rejoice the bodily presentment of himself. Quoth the gentleman in broadcloth:

"I went and saw myself (with sundry thrills)
Caricatured by Irving and by Wills.
'Tis clear there is no reverence in this age
Felt for the Devil on or off the Stage."

Outraged I sat. I could not choose but frown
At that lean Devil skipping up and down."

Mr. Armstrong's satire is always smart; and, though it is sometimes a little severe, it is never malicious.

A Wayfarer's Wallet. By Henry G. Hewlett. (George Redway.) Mr. Hewlett's "Wallet" is only a small one, but its contents are excellent of their kind. Most subjects appear to come well to him. Whether he writes of nature, or of patriotism, or of love—whether of interests of yesterday or of events of other times—he expresses intelligible thoughts in clear language. He gets an effect without straining for it, and produces very charming poetry while attempting nothing that is not simple and direct in style. As in these verses, for instance:

"WHEN SPRING-TIDE COMES.

"Your change draws near, O changeless pall of grey!
Thou dull brown plain, ye silent woods and mere!
Heaven will be blue and Earth be green and gay,
And bird and beast be joyous, and life be dear,

When Spring-tide comes.

"Far o'er the fields will sound the new lamb's bleat;
The lark will mount his topmost stair of song;
From high elm-boughs the treble and tenor sweet
Of thrush and blackbird mingle all day long.

"The woodbine branch will dart its winged sprays;
The palm-gold burst its casket; whorl by whorl
Her fragile ladder will the cleaver raise;
The arum-scroll will silently unfurl.

"And soon from woody coverts and beds of grass,
Arrayed in vestments all of delicate hue,
Meet for the court of the maiden year, will pass
Troops of white flowers and yellow, pink and blue.

"The shy windflower will nestle 'neath the trees;
Primrose and violet haunt the mossy bank;
Cowslip and king-cup spread o'er the downs and leas,
Robin and lady-smock o'er meadows dank.

"The limes will redden and the oaks embrown;
To chestnut buds a glistening dew will rise;
The feathering alders to the lake stoop down;
The virgin hazels ope their scarlet eyes.

"And then, watch how so patiently we may,
A touch eludes our ken. The beechen tops
To-day are golden, willow-wands are grey;
To-morrow a green cloud enfolds the copse."

We might look in vain in the pages of almost any of the more distinguished poets for a description of the coming of spring that would excel this. Mr. Hewlett's sonnets are almost as good. A few of them are spoiled by the political feeling that underlies them; but, for the most part, they are as happy in subject as they are crisp and natural in language. That may, at any rate, be said of the subjoined specimen, which disputes the universal applicability of the evolution theory:

"All things that live, our priests of Science teach,
Observe one law of growth. From germinal cell
Or sensitive spot, as fit conditions fell,
Were types evolved; and, mastering conflict, each
By fine degrees of change did slowly reach
Its latest form. Can Science thus dispel
The mysteries of the human miracle,
High thought, right will, fair dreams, harmonious speech?"

"I turn for answer to the Midland shire
Where yeomen-fathers, versed in wool, evolve
A Shakspeare—suddenly! the Sussex fields
Where farmer-squire succeeds to farmer-squire,
Till Shelley leaps! Alas, that Science wields
Faith's dogma-mace when doubts are hard to solve!"

Saint Peter's Chains. By Aubrey de Vere. (Burns, Oates & Co.) This is a series of fifty-five sonnets, which amplify the familiar thesis—which has never been more persuasively stated than in the preface—that, so long as the Roman Catholic Church retains any considerable degree of power, all temporal rulers have an interest in the independence of the Pope, and that therefore, in the words of Montalembert, the spiritual and temporal power ought to be united at Rome, in order that they may be separate everywhere else. In fact, the Papacy has never been really independent since Boniface VIII. was seized by the officers of Philip the Fair. National states can hardly co-exist in the long run with a Catholic Church. The Church was independent when it consisted of an international minority, always, in theory, ready for martyrdom; it was supreme when it consisted of an international majority, always ready for insurrection. Since national states have become too strong for their own clergy and zealots, the Pope has always had to govern the Church so as to please those states where there was most to lose. Through the Reformation and the counter-Reformation he had always to please the House of Hapsburg; from the treaty of Westphalia to the Revolution he had to please the house of Bourbon, often at a well-nigh ruinous price. No doubt, if he were to accept the Law of Guarantees, still closer and more constant pressure might be applied by and through the House of Savoy. But the difference between the position which Pius VI. held and the position which Pius IX. refused is hardly important enough to make it worth while to put back Central Italy under a repressive and obstructive government. It is true, of course, that recent changes in Italy were brought about by ugly means, and that for a long time most Italians lost more than they gained by them; in fact, it is more than doubtful now if the present régime could survive the free and constant application of the Swiss system of the Referendum (without which there is no true democracy). At any rate, the following sonnets

will show that Mr. Aubrey de Vere knows well how to use the loser's right to chide:

"Curled-headed Carlo laid his large round head
Upon the tavern's board, and inly mused—
'Our Pope is good—why then by knaves abused?
Good, for last May, when Tyber burst its bed,
To Lotta and our babes he sent much bread!'
A sailor who from creek to creek had cruised
Five times that month, drew near; his belt he
loosed,
Then, with arched brow, on Carlo bending said,
'Carlo, this knife is sharper than the horn
That tops thy foolish ox-goad.' Carlo winced.
'Thursday is Festa: ere the break of morn
We patriots strike.' God save that simple pate.
That night the patriot sought his boat elate,
Carlo, his wife and pretty babes, convinced."

"AD GENTEM NON SANCTAM.

"Should that day come—alone He knows it, He
The temperance of Whose justice rules o'er all—
When thou, so blithe of note when tyrants fall,
So prompt, though proud, to bend the adoring
knee,
With novel rite to new-born Liberty,
Thyself shalt see God's writing on thy wall,
Shalt hear one chorus swell from earth's vast
hall,
Thy sentence hymning with unmannerly glee;
Remember in that hour supreme of woe
How twice and thrice thy thyrsus smote the
ground,
When Christendom's grey sire staggered, dis-
crowned,
'Neath that Sardinian's parricidal blow;
Babel rejoiced at heart o'er Saleme's wound:
It heals: a nation judged for aye lies low."

NOTES AND NEWS.

THE Spenser Society propose to issue a reprint of the first edition of Michael Drayton's *Poly-Olbion* (folio, 1612-1622), with the illustrations, consisting of an engraved title by William Hole, a portrait of Prince Henry, and thirty-one maps of the counties of England and Wales, which have never been reproduced. It is further suggested to commence a new series at the reduced subscription of one guinea a year. If the proposed reduction were adopted, it would only be possible with the present number of members to issue one volume a year; if, however, the membership were increased to 200, two volumes, if not three, could be printed. The hon. secretary is Charles W. Sutton, Free Library, Manchester.

THE elegant little edition of *Elia*—the first of "The Temple Library," published by Messrs. J. M. Dent & Co.—is shortly to be followed by *The Poems and Plays of Oliver Goldsmith*, edited by Mr. Austin Dobson, who, besides an introduction, has added notes on some points not elucidated in previous editions of the poet.

MESSRS. LONGMANS will publish immediately a new school atlas, edited by Mr. G. G. Chisholm. It will consist of forty quarto and sixteen octavo maps and plans, besides insets, engraved by Mr. Edward Stanford. There will further be sixteen plates, furnishing typical views of the scenery, products, vegetation, architecture, animal life, and races of mankind in different parts of the world. A special feature will be to mark comparatively few places on the maps themselves, thus giving more room for the physical features and also for the names of important minerals; while a large number of additional places, with their latitude and longitude, will be found in the index.

MESSRS. MACMILLAN announce the unpublished letters of Prosper Mérimée's "Inconnue," under the title of *An Author's Love*, in two vols.

MESSRS. SAMPSON LOW will publish next month a new volume by Mr. William Black, containing "The Penance of John Logan" and two other stories.

THE two next volumes in the series of "Twelve English Statesmen" will be *Walpole*, by Mr. John Morley, the editor of the series; and *Peel*, by Mr. J. R. Thursfield.

THE next volume of the "Victoria Library," published by Messrs. Lovell Reeve & Co., will contain the two dramas—"The Birth of Merlin" and "Thomas Lord Cromwell." The former, sometimes ascribed to Rowley and Shakspeare, has not been printed in England since 1662.

A NEW translation of *The Imitation of Christ* in English rhythm is announced by Mr. Elliot Stock as to be published immediately. It will be founded on the author's MS. in the Royal Library at Brussels, and will contain a Preface by Canon Liddon.

MR. RICHARD LE GALLIENNE—author of two little volumes of verse, "My Ladies' Sonnets" and "Volumes in Folio"—has in preparation a collection of prose essays to be entitled *Oblivion's Poppy: Studies of the Forgotten*.

THE much-vexed question of the origin of printing survives to trouble the brains of curious students; and Mr. Hessels's contribution to the subject in the ACADEMY has had a considerable effect in stimulating the interest of inquiry. The claims of Haarlem are still put forward with admirable ingenuity, on the strength of the well-known story in Junius's *Batavia*, fortified by the familiar assertion in the Cologne Chronicle and the actual existence of *Donatus* fragments undoubtedly Dutch and very primitive. Without the passage in the Chronicle, the other two pieces would have little value; and unfortunately it is usually quoted without its context, so as to produce an erroneous impression of the writer's meaning. A catalogue which Mr. Quaritch is about to issue will contain the full text of the Cologne Chronicle in so far as it relates to printing, with a collateral translation; as well as a description of the so-called "Mazarine Bible," the Psalter of Fust and Schoeffer, the Catholicon, and other products of the earliest presses.

A WORK will shortly appear on Sir John Franklin's Fate, claiming to show that its discovery was through a revelation made to a little child seven years of age, to whom was revealed the locality where the ships would be found, and how they could be reached; and that, after the great expeditions of the government, extending over a period of seven years, had proved fruitless, the efforts of Lady Franklin, guided solely by the revelation of the little child, were crowned with complete success. The work will be published by Messrs. Bemrose & Sons.

A LIFE of the late Mr. Robert Brett, of Stoke Newington, is in course of preparation by the Rev. Dr. Belcher, Rector of Frampton Cotterell, near Bristol. Dr. Belcher, like Mr. Brett himself, was once a member of the medical profession, and was intimately acquainted with Mr. Brett in his later years. The book will include selections from Mr. Brett's letters, and also from his papers and speeches on various church questions, as well as accounts of his church building and other works, and of his published devotional writings, with a view to interest the church of the future, as well as to serve as a memorial to those who knew him.

MESSRS. D. APPLETON & Co. will publish next week the sixth and concluding volume of their *Cycloædia of American Biography*. This volume includes notices and portraits of George Washington, Daniel Webster, J. G. Whittier, and Walt Whitman.

MESSRS. A. BROWN & SONS, of Hull, have in the press a volume, entitled *The Lost Towns of the Humber*, by the Rev. J. R. Boyle. It is the outcome of a lecture delivered at the Hull Literary Club.

MESSRS. GILBERT & RIVINGTON have in the

press a volume of sensational tales and sketches, entitled *Whims*, by Wanderer, illustrated with pen-and-ink sketches.

MR. A. B. M'GLASHEN has been assumed as a partner in the publishing house of Adam & Charles Black, of Edinburgh. Mr. M'Glashen has for many years acted as representative of the firm, not only in this country, but in the colonies and America.

A MEETING was held last week in the lecture hall of the Incorporated Law Society, with Mr. Lake, president, in the chair, to consider the best means for insuring the safe custody and preservation of provincial records. Letters from several well-known antiquaries and others expressing regret at their inability to attend were read. Mr. W. P. W. Phillimore then proposed the formation of a central record board, presided over by the Master of the Rolls, which should report upon the condition and custody of provincial records. It was suggested also that county record offices should be formed under the auspices of the county councils, in which might ultimately be deposited, not merely "county records" but parish registers and other local muniments, with provision for the inclusion of private documents *pro salva custodia*—the adoption of the scheme to be within certain limits voluntary in each county and due regard had for vested interests. After some discussion the following resolution was adopted: "That the time has arrived for taking steps to ensure the safer custody and preservation of local records, and that to effect this object it is desirable that county record offices should be established as depositories for local records."

A committee was then appointed to ascertain how such a scheme could best be carried out.

SIR FREDERICK LEIGHTON, Mr. J. Henniker Heaton, and Mr. Wilson Barrett, have joined the committee formed, under the presidency of Lord Coleridge, to erect a memorial to Christopher Marlowe at Canterbury. Among those who have already subscribed to the fund are Lord Coleridge (£10), Sir Frederick Leighton (£10), Mr. Robert Browning (£5 5s.), the Rev. S. S. Lewis (£5 5s.), the Marquis of Ripon (£5), the Duke of Westminster (£5), Mr. H. H. Furness of Philadelphia (£5), Lady Frances Bushby, Prof. Child of Harvard, Mr. George Saintsbury, Mrs. Humphry Ward, Mr. A. H. Bullen, Mr. Chancellor Christie, Mr. Edmund Gosse, Prof. Hales, M. Jusserand, Mr. F. Locker-Lampson, Sir Frederick Pollock, Mr. W. Bell Scott, Prof. A. W. Ward, Prof. Lewis Campbell, Mr. W. M. Rossetti, Prof. Dowden, and Mr. Henry Irving. The hon. treasurer is Mr. Sidney L. Lee, 26 Brondesbury Villas, N.W.

THE FORTHCOMING MAGAZINES.

THE April number of the *National Review* will contain a lyrical poem of some length by Mr. Alfred Austin, called "Look Seaward, Sentinel!" inspired by the projected increase of our naval forces.

In the forthcoming number of *Mind* there will be an important article by Dr. H. Maudsley on "The Double Brain," dealing with the question of the separate action of the two hemispheres. Mr. Leslie Stephen will complete his essay on "Some Kinds of Necessary Truth"; and among the other contents will be a novel research by Prof. Cattell and Mrs. S. Bryant, entitled, "Mental Association experimentally investigated." Some account will also be given of the blind and deaf mute little girl, Helen Keller, who promises to outstrip in psychological interest the famous Laura Bridgeman.

MR. WALTER PATER will contribute the end paper to *Scribner's* for April, in which he analyses a group of "Shakspeare's English

Kings" from a novel point of view. In the same number, Mrs. James T. Fields will tell of some literary treasures in her late husband's library—memorials of the Edinburgh circle, Scott, De Quincey, John Wilson, and Dr. John Brown.

THE *Century* for April will include: "The Russian Police," with facsimile photograph; "Republicanism in France"; "A Scout with the Buffalo Hunters," by F. Remington (illustrated); "Original Portraits of Washington"; and "The Inauguration of Washington."

THE April number of the *Scottish Art Review* will contain the following articles: "The Exhibition at the Royal Scottish Academy," by Prof. Patrick Geddes; "Turner Drawings at the Burlington Fine Art Club," by Mrs. Alfred Hunt; "Paris Causerie," by Mr. Cecil Nicholson (with five illustrations); and "William Stott of Oldham and his Work," by Miss Alice Corkran (with one plate and four illustrations).

In the April number of the *Antiquary*, Mr. W. Brailsford will give some "Memories of North Country Antiquities"; Mr. Philip Norman will commence a series of illustrated papers on "London Sculptured House Signs"; Mr. J. J. Foster will write on "Portraits and Miniatures at the Stuart Exhibition"; Mr. C. E. Plumptre will conclude his defence of Giordano Bruno, and Mr. Talfourd Ely his survey of "Recent Archaeological Discoveries."

THE April number of *Time* will contain: "In Russia with Lawrence Oliphant," by Mr. Oswald A. Smith; "Mithraism," by Mr. J. M. Robertson; "In Ninety-Eight," by Mr. H. W. Lucy; "How to avoid Burial on £300 a year," by Mr. G. S. Layard; and an anonymous article on "The Lost Property Office."

St. Nicholas for April will contain: The Heavenly Guest—a Poem from the Russian of Tolstoi; "Ancient and Modern Artillery," by Lieut. W. R. Hamilton (illustrated); and "Fauntleroy" and Elsie Leslie Lyde, by Lucy C. Lillie.

A NEW serial story, by Miss Arabella M. Hopkinson, will be commenced in the April number of *Cassell's Magazine*, under the title of "A Woman's Strength."

"SCOTTISH Artists and their Studios" is the title of a series of papers, accompanied by engravings, to appear in *Illustrations*, beginning with the April number.

A NOVEL of modern times by Mr. Frank Barrett, entitled "Fettered for Life," will be commenced in No. 287 of *Cassell's Saturday Journal*, and be issued on March 27, in which will also appear a complete story by Mr. G. Manville Fenn.

ABOUT the middle of April, an English edition of the *Figaro Exposition* will be published by Messrs. Simpkin, Marshall, & Co. It is to appear in six monthly parts, each of which will contain illustrations and text descriptive of the Paris Exhibition of 1889.

MESSRS. GEE & Co. announce a fortnightly art review called *Comedy*, edited by Mr. Jack T. Grein. A special feature of this new venture will be to keep the British public well informed of the dramatic literature of foreign countries.

COMMENCING with 1889, Messrs. W. W. Allen & Co. have been appointed agents for the sale of the *Journal* of the Royal Asiatic Society. They have also been appointed London and Continental agents for the new magazine called the *Highland Monthly*, which was announced in the *ACADEMY* of March 6.

UNIVERSITY JOTTINGS.

THE general board of studies at Cambridge has issued an elaborate report, with an appendix containing reports from the special boards and syndicates, upon the requirements of university teaching and study in view of the changed financial position. The gist of the matter is contained in the statement that, while £9000 a year would hardly suffice to place the several departments on a satisfactory basis, the university cannot, even ultimately, expect to obtain from the colleges an additional annual amount of more than £5000. The general board, therefore, has classified its requirements into those which are urgent and those which are only desirable. In the former class comes (1) increased stipends for existing teachers; (2) stipends for new teachers, such as readerships in ancient history, in English, in palaeography, and in the physiology of the senses; (3) buildings and material appliances, for which a capital sum of £45,000 is imperatively required, including £15,000 for human anatomy and physiology, £7500 for geology, and £3000 for the library.

MR. C. A. BARBER, of Christ's College, has been appointed demonstrator of botany at Cambridge, in the place of Mr. Gardner, who has succeeded Mr. Darwin as university lecturer.

STATUTES, even when written in a spoken language, are often obscure, and much more so when expressed in Latin. Quite lately the word *mutuari* in a Bodleian statute has deprived students of the benefit of borrowing books and MSS. Mr. F. Madan, one of the Bodleian sub-librarians, has just issued a "Memorandum. The Statutable Residence of Bodleian Officers" (privately printed), in which he proves, with clear and weighty arguments, that the following clause in the statute—

"Ambo autem [hypobibliothecarii], quantum fieri potest, in bibliotheca adsint, atque ex bibliothecarii mandato libris perquirendis ac digerendis et catalogis conficiendis dent operam..."—

can only have reference to hours when the library is open, and not (as interpreted by some) also to the time when the library is closed. But why should the statutes not be issued in plain English, when the curators have allowed the substitution in the general catalogue of "Wordbooks" for *lexicon* and "Grammars" for *grammatica*?

FASCICULUS 48 of the *Deutsche Zeit- und Streit-Fragen* (Hamburg) contains a public lecture given at Berlin on "The Roman Law as a Part of Law Teaching in the English Universities," by Dr. Erwin Grueber, reader in Roman law at Oxford. The lecturer boldly told a German audience of jurists that he prefers the method of the English universities to that of the German ones. The German books are not clearly written, and the student is mostly obliged to have recourse to a coach, who will cram him for his examinations. General jurisprudence is quite neglected in German universities, while it forms an important part of teaching in Oxford. The student is more in contact with the tutors and professors in England than in Germany; and, above all, general culture is completely absent in German law teaching. Dr. Grueber strongly advised his hearers to introduce the mode of examination by papers instead of that by *viva voce* alone; for with the former the examinee has more opportunity to show his knowledge in one or other branch of jurisprudence. But, on the other hand, he is in favour of the academical liberty that prevails in Germany, which attracts English and American students while it is very rarely that foreigners come to English universities. Dr. Grueber hopes to see soon the codification of English civil law,

for which the knowledge of Roman codification will be of great advantage.

REFERRING to the financial situation of Johns Hopkins University, on the thirteenth commemoration day (February 22), President Gilman said:

"A prudent management of our affairs during the last few years has enabled the trustees to pay all their current expenses, to build three great laboratories, to collect a large library and a great amount of apparatus, and to buy a great deal of real estate for the buildings that are wanted, and at the same time to lay by a considerable amount of accumulated income. This store they are now spending. It is not, like the widow's cruse, inexhaustible; but if the sum of 100,000 dollars can be added to it, and if our receipts from tuition remain undiminished, the university will go forward during the next three years without contraction, without borrowing, and without begging."

TRANSLATION.

WHITE VIOLETS.

(From the French.)

I PLANTED violets on the grave
Where sleeps my love alone;
No sweetness these pale flowerets have—
No beauty, like her own!
The longest winter's night must end;
The earth, from death set free,
Smiles and awakes—alas! sweet friend,
Comes there no Spring to me?

GEORGE DOUGLAS.

MAGAZINES AND REVIEWS.

In the March *Livre* the editor has two papers of some length—one a cheerful account of the progress of his scheme for founding a society of contemporary bibliophiles, the other a longish review of M. Du Pontavice de Heussey's book on Dickens. This last shows how differently things may strike foreigners and natives. M. Uzanne says that "chez Thackeray" humour or 'English irony' "souvent même tourne à la charge, s'exagérant pour produire plus d'effet," while "chez Dickens presque toujours elle est discrète intermittente." That is not the general opinion of critics in England. Besides these papers the number contains a continuation of the Prince de Ligne's Letters to Casanova, and a very careful bibliography of the editorial work of Alexandre Dumas Père. This, it may surprise even some fervent Alexandrians to learn, extends to no less than 129 "Ops," some not inconsiderable in length. The paper is illustrated by two portraits—one obviously a little flattered, the other very much the reverse.

THE months of January and February appear in one *Boletín* of the Real Academia de la Historia. The principal contents are two articles by F. de Cárdenas on the fragments of an early Visigothic code contained in a MS. in Lord Leicester's library at Holkam. F. Cárdenas does not consider these fragments to belong only to the earliest laws of Euric (466-484) mentioned by Isidore, of Seville, but to portions of the "Ley Antigua" of the Fuero Juzgo, which probably includes all laws promulgated between Euric and Chindarvinth (650). The fragments have been lately analysed and published in part by Prof. Gaudenzi, of Bologna. A. M. Fabié reports on the congress of Americanists held at Berlin in October last. As to the name of the island, Cap Breton, we should opine that it was given neither by Bretons (as M. Gaffarel) nor by Spanish Bretones (as F. Jimenez), but by Basque or Landais sailors starting from Cap Breton, the ancient embouchure of the Adour, in the Landes. F. Baráibar copies some Roman inscriptions in the south of Alava, tend-

ing to show that this district was the meeting-line of Kelt and Basque in Roman times. M. Danvila highly praises the volume on Valencia, by T. Llorente y Olivares, in the series "España" published by Cortezo, of Barcelona. Padre Fita prints the sentence of the Inquisition, and an account of the burning, thirty years after the crime, of Hernando de la Rivera, who acted the part of Pilate in the crucifixion of a Christian child at La Guardia.

NOTES FROM LAUSANNE.

Lausanne: February 24, 1889.

THE ACADEMY of February 2, contains two corrections of my "Notes from Vevey"—one error being typographical and the other an *infelix culpa*, the result of inordinate carelessness. As your correspondent remarks, 1642 should be 1662; and I find by inspection the date so recorded upon Ludlow's tablet. The second passage should be read—"Ludlow returned to England about mid 1689, shortly after the accession of William and Mary." Your correspondent proposes, "Ludlow returned to England in 1688"; but the following official, kindly furnished by M. Albert de Montet, shows this also to be an error. The general's report of his intended journey, addressed to their excellencies, the Seigneurs de Berne, with its queer French, quaintly Anglicised and Roundhead'd, may perhaps interest some of your readers:

"Lettre de Ludlow au Conseil de Vevey, du 2 Juin, 1689. (Manuaux de la Ville, L., p. 103.)

"Mes très honorés Seigneurs! Le Seigneur qui m'a pourvu [sic], avec plusieurs autres de mes compagnons, en mes souffrances et exil pour la parole et le témoignage de Jésus, d'un asile très favorable: en nous conduisant par la colonne de feu sous votre bérin et équitable gouvernement, m'appelant aujourd'hui pour faire un tour dans mon pays d'Etat pour y faire mon possible pour fortifier les mains de notre Gédéon, qui est miraculeusement suscité pour nous retirer de la maison de servitude et démolir l'autel de Baal contre ceux qui prennent la querelle pour lui [soi?] et choisissent plutôt de se mettre sous l'arbre de l'Espine que sous l'équitable domination du roy de la justice et du prince de paix. Ayant par la grande bonté de Dieu depuis plusieurs années, entre autres providences signalées et spéciales, amplement et pleinement expérimenté les effets de la très gracieuse réception à notre première arrivée en cette ville, qu'il vous a plu de nous signifier par feu M. le Banderet De Montet de votre part, comme membre du même corps avec vous auquel Christ et [est?] le chef, je me trouve obligé devant que je parte pour l'Angleterre, ignorant les choses qui m'y doivent arriver, de vous en témoigner ma très humble reconnaissance, vous suppliant de l'accepter jusqu'à ce que l'occasion se présente pour le manifester plus réellement, vous assurant que je ne manquerai pas de s'en [m'en?] prévaloir pour vous faire voir à tous en général et à chacun en particulier que je serai tenu toute ma vie comme obligé d'estre, Très honorés Seigneurs Votre très humble, très fidèle et très obéissant serviteur.

"(Signed) EDM. LUDLOWE [sic]."

To an Englishman at Lausanne Gibbon is still the prime subject of local interest. I had also been assured that many unprinted autographs remain in private hands, despite the maps of correspondence published in the *Life and Letters* (pp. 178-356), by Mr. W. J. Day, London, F. Warne (undated). But I repeat that the traveller must as often discover what there is not as determine what there is.

An introduction to M. William de Charrière de Sévery (the grandson of M. Wilhelm de Sévery, Gibbon's familiar and legatee) convinced me that rumour had exaggerated. He has a few notes, a single bundle, mostly private, if not confidential; and the same is the case with Mme. Grenier-Bourgeois. The "relics" are more interesting. We were shown

the favourite writing-paper, letter-sized, gilt-edged, and rough, fit only for the goose-quill, of which a few ink-stained specimens are preserved; the cards, playing and others, upon which notes to intimates were generally written in a schoolboy hand, stiff and tall; a long list of linen for bedding, &c., proving business habits; and the last will and testament (Oct. 1, 1791), covering three pages foolscap-sized—of the latter Mr. Day (p. 176) prints an abstract. The cellar still contains a few bottles of the "Malmsey-Madeira" which Gibbon sent for in 1789 (p. 123), and which he had probably to thank for a frightful attack of gout. We were favoured with a sight of the portraits: one the usual Kit-cat in pastels—Lausanne then containing sundry famous *pastellistes*—a cameo-bust on wedgewood (much idealised), and an *aquarelle* of "The Historian" (hideous exceedingly), sitting before the façade of his house at Lausanne, afterwards removed to make way for the "Hôtel Gibbon." This, by the by, is a fraud, boasting that its garden contains the identical chesnut-tree under which the last lines of a twenty-years work were written. Unfortunately, the oft-quoted passage describing that event (p. 103) assigns it to "a summer-house in my garden," near a *berceau*, or covered walk of acacias; all of which have long disappeared to make way for the Rue du Midi. Upon the strength of this being "Gibbon Castle," we are somewhat overcharged and underfed; and we are convinced that Lausanne wants an establishment, like the admirable "National" of Geneva, half-way between the city and Ouchy, her port, and not far from "Christ Church" Square.

Voltaire is so forgotten by the general at Lausanne that even an educational professor ignored his "philosophical exile" in Switzerland. He left Vaud after a dispute with the ecclesiastical authorities. Yet there are still three places that belonged to him: Monrepos, a villa to the north-east, where tradition says the *première* of "Zaire" was acted; Maison Gaulis, in the Grand Chêne Street; and Maison Mont-Riond (Round Hill) Dapples (Gibbon's "D'Apples"). The latter rises east of the historic hillock, crowned with two trees, described in every guide-book. The house, whilom infamous for damp, was drained dry by the Funicular Railway, and is now let to Dr. Niven, whom we last met at Mathuran (Bombay). The chief room in the two-storied block is traditionally the theatre. A few yards to the north-west there is also the half of a cottage under an inordinate tile roof, capping clay walls with wooden beams, three stories high at the Lake front. *La Casquette*, as the artists call their favourite, is, or rather was, a kind of snuggery, whereto Voltaire retired for study in solitude; and yet it is mistimed by sundry of the folk *Laboratoire de Rousseau*. It is now occupied by a gardener, whose family of twelve, despite overcrowding and bad air, shows signs of exceptional health and strength. I only hope that the Municipality will buy it and rail it round and preserve it as a relic.

RICHARD F. BURTON.

N.B. to all who "undigest."—Avoid any but distilled water at Lausanne, Vevey, Montreux, and throughout the limestone regions of Switzerland.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- KUHMANN, F. Der Zeichenunterricht in der Schweiz. Hannover: Helwig. 2 M. 25 Pf.
SCHIFF, P. Die deutschen Schriften d. Mittelalters in ästhetisch-literarischer Beziehung. Leipzig: Wolf. 2 M.
SCHMIDT, R. Les nouvelles armes à feu portatives adoptées comme armes de guerre dans les états modernes. Basel: Georg. 20 M.

HISTORY, LAW, ETC.

- CHRONIKEN, die der deutschen Städte vom 14. bis ins 16. Jahrhundert. 21. Bd. Die Chroniken der westfäl. u. niederrhein. Städte. 2. Bd. Soest. Leipzig: Hirzel. 12 M.
CONRAT, M. Geschichte der Quellen u. Literatur d. römischen Rechts im früheren Mittelalter. 1. Bd. 1. Abtlg. Leipzig: Hinrichs. 5 M. 60 Pf.
DIPPE, O. Gefolgschaft u. Hülfigung im Reiche der Merowinger. Kiel: Lipsius. 1 M. 20 Pf.
GERBERT, O. Geschichte der Strassburger Sectenbewegung zur Zeit der Reformation 1524-1534. Strassburg: Heitz. 8 M.
MEAUX, le Vicomte de. La réforme et la politique française en Europe jusqu'à la paix de Westphalie. Paris: Didier. 15 fr.
MONUMENTA Germaniae historica. Scriptorum tomus XV. pars II. Hannover: Hahn. 44 M.
MUEHBRECHT, O. Uebersicht der gesammten staats- u. rechtswissenschaftlichen Literatur d. J. 1893. Berlin: Puttkammer. 6 M.
ROHRICH, R. Deutsche Pilgerreisen nach d. Heiligen Lande. Gotha: Perthes. 6 M.
RÖNNBERG, W. Das Erbrecht v. Gortyna. Rostock: Stiller. 1 M. 20 Pf.
SALINAS, Ant. Le Monete delle antiche città di Sicilia. Fasc. VII. Turin: Loescher. 5 fr.
VYBE, F. de. Marie-Antoinette: sa vie, sa mort. Paris: Pion. 7 fr. 50 c.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BRASS, A. Die Zelle, das Element der organischen Welt. Leipzig: Thieme. 6 M.
HAMANN, O. Beiträge zur Histologie der Echinodermen. 4. Hft. Anatomie u. Histologie der Ophiuren u. Crinoiden. Jena: Fischer. 14 M.
MAR'S, H. Description des côpages principaux de la région méditerranéenne de la France. Paris: Masson. 60 fr.
MEMORIA per servire alla descrizione della Carta geologica d'Italia. Vol. III. parte II. Rome: Loescher. 15 fr.
MOYEN, J. Les Champignons: traité élémentaire et pratique de mycologie. Paris: Rothschild. 12 fr.
PICTET, A. Locustives nouveaux ou peu connus du musée de Genève. Basel: Georg. 5 M. 60 Pf.

PHILOLOGY.

- IPOMEDON, in 3 engl. Bearbeitgn. hrg. v. E. Kolbing. Breslau: Koebner. 17 M.
MOLLWEIDE, R. Ueber die Glossen zu Sallust. Strassburg: Trübner. 1 M. 20 Pf.
ROESCH, H. Semasiologische Beiträge zum lateinischen Wörterbuch. 3. Hft. Verba. Leipzig: Fues. 3 M.

CORRESPONDENCE.

THE BIBLIOGRAPHY OF GRAY.

Trinity College, Cambridge: March 16, 1889.

Two points connected with the bibliography of the poet Gray may perhaps be worth recording in the columns of the ACADEMY.

1. The dispersion of the Mackenzie collection has given book-lovers an unusual opportunity of collating the first, second, and third of the original (1751) editions of the "Elegy." I am in consequence able to note what has never, I think, been hitherto observed, that it was in the last of these, "the third edition, corrected," that the Redbreast stanza was first inserted. The type of the second edition has, evidently, been left standing, and, in reprinting, the close of the poem has been crushed together to receive, in the third edition, after the words "yon aged thorn":

"There scatter'd oft, the earliest of the Year,
By Hands unseen, are show'rs of Violets
found;

The Red-breast loves to build and warble there,
And little Footsteps lightly print the Ground."

2. It has hitherto been believed that "Jemmy Twitcher" was posthumously published for the first time in the *Gentleman's Magazine* for 1782. It was obvious that it must have been circulated, when it was written, in the summer of 1764, on the occasion that John, Earl of Sandwich, was a candidate for the office of Seneschal of the University of Cambridge; but it has been supposed that it was handed about in MS. There exists, however, uncatalogued, among the Webb Papers in the Cambridge University Library, a printed copy of it, which is certainly contemporaneous with the contest. It is a quarto leaflet headed:

"THE CANDIDATE.

By Mr. Gray";

and it contains a final couplet, not given in

the form hitherto known—a couplet which I must be excused for not printing here. If Gray, as now seems certain, circulated this pleasing leaflet on the eve of the election, no wonder Lord Sandwich told Cradock afterwards that he had his "private reasons for knowing [Mr. Gray's] absolute inveteracy." I am indebted for this valuable discovery to my friend, Mr. Charles Whibley, lately of Jesus College, who was searching the Webb Papers for the materials of a volume to which many of us are eagerly looking forward.

EDMUND GOSSE.

CHAUCER'S "BOOK OF THE DUCHESSE."

Cambridge: March 19, 1889.

I beg leave to point out some errors as to matters of fact in the review of my edition of Chaucer's Minor Poems.

It is said that

"if we take the first three hundred lines of the 'Hous of Fame' for examination, the following instances of alteration against the authority of every MS. present themselves."

Eleven such instances are then quoted; but all the examples are taken from another poem, viz. the "Book of the Duchesse." Surely, these two poems should be kept quite distinct.

The expression, "against the authority of every MS.," is most misleading. There are only three MSS. extant; they are all late, and all copies from the same original. For all practical purposes, there is but one MS., and that a bad one. This puts a very different face upon my "emendations." Besides this, I believe it will be found that nearly all the "corrections" thus condemned are due to the careful essay on the poem by Max Lange, and are such as would occur to any one who studies the poem with sufficient care. We have to consider the sense as well as the metre, and to remember Chaucer's language in other poems.

We are told that "all the MSS." give us, in l. 87, the following reading:

"For him she loved, alas, alderbest"; and I am taken to task for omitting "alas." However, l. 87 does not exist either in the Bodley or the Tanner MS. Even if we count Thynne's original as a MS., we have but two authorities, and they are practically duplicates. The Fairfax MS. has:

"For him alas she loved alderbeste";

Thynne has the same, letter for letter, except that he omits the last *e*. Now this line, as it stands, is a perfect line of the "heroic" type, and might go into the "Canterbury Tales." But your readers are doubtless aware that the lines in the "Book of the Duchesse" are of a shorter type. It is evident, accordingly, that something must be omitted, and the needless word is obviously "alas," which seems to have been caught up from l. 90 below. I maintain that my correction is perfectly legitimate, and gives a far better line than the one supposed to be superior to it, which is equally against the authority of "all the MSS."

I feel that I am under the great disadvantage of having been compelled, by considerations of space, to omit the rules for the scansion of the four-accent verse, which would have enabled me to explain the reasons for some of my alterations. I may, however, refer the student to Max Lange's essay, above mentioned, and to Ten Brink's *Chaucer's Sprache und Verskunst*.

WALTER W. SKEAT.

A MANUSCRIPT IN TRINITY COLLEGE LIBRARY, DUBLIN, OF THE TIME OF ELIZABETH.

London: March 18, 1889.

The MS. described by Mr. H. C. Hart is well known to musical antiquaries. It was examined by the late Mr. Chappell, and is mentioned in

the fourth Report of the Historical MSS. Commission, though it has not previously been described at such length. Musically, its contents are far inferior in value to many similar collections of the period, and especially to the fine volume known as Ballet's Lute Book, which is also preserved at Trinity College, Dublin.

I am sorry that Mr. Hart should have repeated the old derivation of "Pavan" from "Pavo." Such fanciful etymologies die hard; but there can be little doubt that the word "Pavana" is derived from "Padovana," i.e., the Paduan Dance. There is a curious passage in the preface to J. B. Besard's great collection of lute music (*Thesaurus Harmonicus*), published at Cologne in 1603, in which this is clearly stated. The passage also throws some light on the confusion of nomenclature, which makes it now so difficult to recognise the real forms of these early dances. The author has been complaining of this, and continues:

"Prout sunt illi Anglicani concentus, suavisimi quidem, ac elegantes, sed quos demiror pavanas a multis nominari, cum Pavana Italicum nomen nil aliud sit quam Paduana, id est Passemezzo, & plerique Galli non aliter suas passemezzas quam pavanas nominent."

The Spanish Pavan was a distinct variety of the dance, as may be seen by referring to Thoinot Arbeau's *Orchésographie* (Langres, 1588), the great authority on this subject, where both dances are described at length.

W. BARCLAY SQUIRE.

London: March 18, 1889.

The four stanzas beginning

"In youthfull yeares when first . . ."

—printed in the ACADEMY of March 16, by Mr. H. C. Hart from a MS. in Trinity College Library, Dublin, form the first stanza of a poem by Richard Edwardes, entitled "Faïre Woordes make Fooles Faine." It will be found on fol. 2 of the second in date among the Elizabethan anthologies, *The Paradise of Dayntie Devises*, reprinted from the first edition of 1576 by Sir E. Brydges in 1810.

Mr. Hart's text arranges the eight long 12-syllable lines of the original first stanza into four separate stanzas, changes the "blessing" and "hand" of ll. 3 and 4 (original text) into "blessings" and "hands"—an obvious disimprovement, and slightly modernises the spelling throughout. In other respects the two agree.

Edwardes was the principal collector of the anthology, and contributed to it, among other pieces of merit, the beautiful "Lover's Quarrel" and "Renewal of Love."

"In going to my naked bed . . ."

which is familiar to that comparatively (and the more's the pity!) very small band of readers who know how to value our Elizabethan lyrics.

In the second poem quoted by Mr. Hart "As zelee" seems to be meant for a South-west dialectal form of "As the eel"; "hipper" is doubtless for "hip her," grasp her (the eel, ungallantly used for Fortune) by the hip.

F. T. PALGRAVE.

ROWNEY'S "WILD TRIBES OF INDIA."

London: March 19, 1889.

In 1882, there was published, by Messrs. Thos. De la Rue & Co., a volume of some 200 pages, entitled *The Wild Tribes of India*, by Horatio Bickerstaffe Rowney. The author says nothing whatever about himself, nor does he condescend to quote authority for his statements. The book bears upon its face that it is merely a compilation from all sorts of sources, put together with not a little cleverness. It deals

only with manners and customs, omitting altogether both language and accurate physical data. But it received at the time the honour of a long review in the *Athenæum*; the *Graphic* said of it that it is "full of useful and trustworthy information"; the *Globe*, that it "would seem to be as valuable as it is readable." Only last week I have found it quoted as an authority by Mr. C. Staniland Wake, in his *Marriage and Kinship*, just published by Mr. George Redway.

Under these circumstances, it seems right to state (without any imputation upon author or publishers) that "Horatio Bickerstaffe Rowney" is one of several pseudonyms adopted for his books published in England by Baboo Shoshee Chunder Dutt, for many years a clerk in the Bengal Secretariat. The story of his career may be read, as told by himself, in the preface to the second series of his *Collected Works* (6 [3?] volumes), issued by Messrs. Lovell Reeve & Co. in 1885. Another pseudonym, under which he published *Bengal* (1874), *The Ancient World* (1875), and *The Modern World* (1876), is "J. A. G. Barton." Having myself seen these books, I can testify to the erudition and the literary skill they display, which would be creditable to an Englishman, and are extraordinary in a Hindu. I am now only concerned to warn closet anthropologists—who are, I am afraid, particularly prone to accept second-hand information—against adopting any statements from *The Wild Tribes of India* on the mere authority of "Horatio Bickerstaffe Rowney." The ethnology of India still remains to be written.

JAS. S. COTTON.

A PALAEOGRAPHICAL PUZZLE.

Oxford: March 16, 1889.

Perhaps I may be allowed to correct one or two slight errors in Dr. Neubauer's letter in the ACADEMY of to-day—errors no doubt due to the illegibility of the pencil notes which I gave him. The Cædmon MS. cannot be placed further back than the eleventh century, and is, therefore, later than the tenth-century Barlow MS. (No. 35). Prof. Stoddard's article in the tenth volume of the *Anglia*, p. 159, which Dr. Neubauer mentions, refers to the Cædmon MS., not to the Verelli Codex.

It may be worth while recording that in a tenth-century Latin MS. in the Library of Caius College, Cambridge (No. 144, containing Sedulius and Prudentius), I found several instances of this same sign—an x followed by a barred b; and Mr. W. M. Lindsay recently called my attention to its frequent occurrence in Digby MS. 63 in the Bodleian.

A. S. NAPIER.

Frenchay Rectory, Bristol: March 15, 1889.

Dr. Neubauer calls attention to the enigmatic letters *ab*, with a horizontal line—apparently a mark of abbreviation—drawn through the upper portion of the second letter.

In addition to the MSS. named by him as exhibiting this mark, I would add that it is not uncommon in Celtic MSS.—e.g., it is found several times in the "Scottish Book of Deer"; twice in the "Irish Gospels of Moelbrigte Mac Durnan," a tenth-century MS. in Lambeth Palace (on ff. 79a, 124a); and once in a ninth-century MS. of (I think) Northumbrian execution in the Bodleian Library (Digby MS. 63). It is always written on the margin at irregular intervals of the MS.

I more than once pressed the late Mr. Bradshaw to express an opinion as to its meaning; but he would never commit himself to any assertion without proof, though he was willing enough to listen to the explanations suggested by other people.

F. E. WARREN.

"GUILLAUME DE DEGUILLEVILLE."

Stanhoe Grange, Norfolk: March 16, 1889.

The question of the spelling of this name is certainly, as Mr. Aldis Wright remarks in to-day's ACADEMY, one of no great moment; and I am afraid I have given some trouble by raising it. The object of my letter to the ACADEMY, in which I touched on the subject, was primarily to correct Prof. Skeat's error in speaking of the *Pèlerinage de la vie humaine* as a "prose piece." I mentioned the matter of the spelling because there was some uncertainty about it, and the statement of M. Paulin Paris seemed decisive on the point. Mr. Wright, however, says that "M. Paulin Paris is not to be literally understood as implying that the French form of the name is given in the acrostics"; and he adds that, so far as he is aware, "it is always in Latin." M. Paulin Paris's words are:

"L'abbé Goujet . . . a eu parfaitement raison d'admettre avec les éditions imprimées et de renvoyer plus tard contre les réclamations du Mercure de France, que le nom de l'auteur étoit *G. de Deguilleville* [sic]; toutes les lettres de ce nom forment les initiales de deux chansons farcies, placées dans le corps de l'ouvrage."

If this means anything it means that the printed editions give the name as "G. de Deguilleville," and that this same form of the name, letter for letter, also occurs in the initials of the two "chansons farcies." The statement in itself may be incorrect—Mr. Wright has not proved it so—but it is, at any rate, explicit enough; and I may be pardoned for understanding it quite literally, though Mr. Wright says this should not be done. Be that as it may, the form "G. de Deguilleville" is accepted not only by M. Paulin Paris, but also by MM. Gaston Paris and Paul Meyer. Perhaps we may be content to accept it also.

I observe that Mr. Wright speaks of MS. Brit. Mus. Add. 22,937 as containing the "second recension" of Deguilleville's poem. It is not quite clear what this means. Deguilleville apparently wrote the first two parts of his poem, viz., the *Pèlerinage de la vie humaine*, and the *P. de l'âme*, between 1330 and 1335; about twenty years later (according to the Abbé Goujet in 1358) he revised these two parts and added a third, the *Pèlerinage de Jésus-Christ*. To the poem thus revised and expanded he prefixed a preamble, and in this form it appears in the printed editions; these, then, follow the second version. The first version has, I believe, never been printed. Perhaps by the second "recension" (which would imply three versions) Mr. Wright means the second version. But, even so, I venture to think he is mistaken about this particular MS., for it lacks the preamble, and its opening corresponds exactly with that quoted by M. Paulin Paris as "le début inédit du premier jet de la composition," viz. (I follow the MS):

"A ceulx de ceste region
Qui point n'y ont de mansion,
Ains y sont tous, com dit saint Pol,
Riche, povre, saige et fol,
Noient rois, ou soient roynes,
Pelerins ou pelerines,
Une vision vuell noncier
Qui en dormant m'avint l'autrier," &c.

But here, again, perhaps, I am rash in accepting the statement of M. Paulin Paris.

PAGET TOYNBEE.

THE HARVEST MOON.

Glasgow: March 16, 1889.

The most obvious answer to Mr. Sharp's note is a reference to the almanac. The harvest moon this year will rise on September 9, at 7.1 p.m.; on September 10 it will rise at 7.20 p.m.—an interval of nineteen minutes; on September 11,

at 7.39 p.m.—another interval of nineteen minutes. Between the first and third rising there is, therefore, an interval of half-an-hour and eight minutes. Is Mr. Sharp justified in giving it as an "accurate statement" that "the harvest moon rises for three days . . . at the same hour"? And if so, why not four days, since on September 12 the moon will rise at 7.59 p.m., making the interval between its first and fourth rising one of fifty-eight minutes—still two minutes less than the hour?

In 1884, however, the harvest moon rose on October 4 at 5.20 p.m. On October 6 it rose at 6.24 p.m.—an interval between the first and third rising of sixty-four minutes. So that in that year the harvest moon did not rise thrice either "at the same hour" or within an hour. It did not even rise "for three days nearly at sunset," seeing that on the third day the sun had set one hour all but two minutes before the moon rose.

But Mr. Alfred Austin said nothing about the harvest moon rising "at the same hour," or within the same hour, or about the same hour. The verse was:

"Thrice thus it came, nor later nor more soon."

And what I wrote was—not, as Mr. Sharp puts it, that the verse "is permissible as a striking poetic license, but is in itself obviously inaccurate":

"The statement I have italicised is, of course, not absolutely accurate; but who in these matters would prefer the chronometer to the 'dandelion's clock'? What I wish to note is," &c.

Surely a comment so incidental and, I hope, so evidently innocent of provocation is somewhat hardly treated when it is described as "critical fault-finding."

May I be allowed to add—and I am sorry to contradict both Mr. Sharp and the *Dictionary of Phrase and Fable* in a breath—that the moon does not rise "usually fifty-two minutes later each day than on the preceding one"? This year, for example, the moon rose on March 2, twenty-five minutes later than on March 1; on March 3, twenty-one minutes later than on March 2; on March 4, twenty minutes later than on March 3; on March 5, nineteen minutes later than on March 4. To-day, March 16, the moon rose one hour and fifteen minutes later than it did yesterday; to-morrow, March 17, it will rise one hour and sixteen minutes later than it rose to-day; and, on March 18, it will rise one hour and twenty minutes later than on March 17. (My figures, I should mention, are, for convenience sake, taken from *Whitaker*).

The average retardation in the rising of the moon throughout the year may, in round numbers, be set down at fifty minutes; but that is a statement very different from Mr. Sharp's.

Finally, there is always a retardation in the moon's rising—this daring assertion is an astronomer's, not mine—and so, surely, Mr. Austin's phrase, "nor later nor more soon," may without offence be described as not "absolutely accurate." The moon does invariably rise "later"; it cannot by any possibility rise "more soon."

Mr. Sharp's note will be of service if it attracts attention to a natural phenomenon which apparently is not generally understood, and regarding which the statements in manuals of universal information, and even in books of popular science, are too often misleadingly loose.

WILLIAM CANTON.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, March 25, 7 p.m. London Institution: "The Characters of the Great Composers and the Characteristics of their Works," by Prof. Ernst Pauer.
8 p.m. Society of Arts: Cantor Lecture, "Instruments for the Measurement of Radiant Heat," I., by Mr. C. V. Boys.

8 p.m. Aristotelian: "The Part played by Aesthetic in the Growth of Modern Philosophy," by Mr. B. Bosanquet.

8.30 p.m. Geographical: "The further Exploration of the Caucasus,"—(1) "The Ascent of Kosh-tan," by Mr. A. F. Mummery; (2) "The Peaks of the Bezingi Glacier and Ushba," by Mr. H. W. Holder; (3) "Mr. W. F. Donkin's Last Journey and Photographs," by Mr. O. T. Dent.

TUESDAY, March 26, 8 p.m. Royal Institution: "Before and after Darwin—Evolution," X., by Prof. G. J. Romanes.

8 p.m. Society of Arts: "Borneo," by Mr. R. Pritchett.

8 p.m. Civil Engineers.
8 p.m. Colonial Institute: "Australian Finance," by Mr. W. Westgarth.

8.30 p.m. Anthropological: "Photographs of Megalithic Remains from Japan," by Mr. W. Gowland; "Photographs of Megalithic Remains from Syria," by Major C. R. Conder; "Rude Stone Monuments in the Country of the Carnutes" (Department Eure et Loir, France), by Mr. A. L. Lewis; "The Comparative Anthropometry of English Jews," by Messrs. Joseph Jacobs and Isidore Spielman.

WEDNESDAY, March 27, 8 p.m. Society of Arts: Discussion, "The Objects and Methods of the Society of Arts' Motor Trials," by Prof. Kennedy.

THURSDAY, March 28, 8 p.m. Royal Institution: "Houses and their Decoration, from the Classical to the Mediaeval Period," II., by Prof. J. H. Middleton.

8 p.m. Chemical: Anniversary Meeting; Election of Office-Bearers and Council.

FRIDAY, March 29, 8 p.m. Society of Arts: "The Progress of Railways and Trade of India," by Sir Julian Danvers.

8 p.m. Royal Institution: "Yeast," by Mr. A. Gordon Semon.

SATURDAY, March 30, 8 p.m. Royal Institution: "Experimental Optics—Polarisation, Wave Theory," VI., by Lord Rayleigh.

SCIENCE.

RECENT WORKS ON PHYSICAL SCIENCE.

"NATURE SERIES."—*Popular Lectures and Addresses*. By Sir W. Thomson. Vol. I.—"Constitution of Matter." (Macmillan.) This reprint of Sir William Thomson's lectures will be heartily welcomed by both the amateur and professional scientist. Re-reading these papers in a collected form, they seem, just as of old, to teem with suggestion for research and investigation of all kinds. Sir William is so full of enthusiasm that he carries us irresistibly along with him, even when he declares that the nearest analogy to the luminiferous ether which he can give us is a clear jelly with small wooden balls in it. The ultimate physical establishment by Hertz of the electro-magnetic theory of light, his theoretical demonstration (*Wiedemanns Annalen*, Jan. 1889) that Maxwell's equations of the electro-magnetic field will to a very great degree of accuracy explain the interference phenomena observed by him, go at least some way towards showing that other equations than those of an elastic solid may explain the laws of both electricity and optics. This, however, by the way; it is but a phantom wave of pressure which for an instant disturbs our reflections on Sir William's brilliant illustrations of the undulatory theory. Perhaps old friends like "The Size of Atoms" and "A Kinetic Theory of Matter" will be re-read with the most profit and pleasure. The latter, in particular, with its reduction of elasticity to a "mode of motion" is peculiarly exciting. We expect that more than one learned professor will be found spinning tops in secluded corners after the perusal of this lecture. How delightful it is to see that even a metaphysician like Malebranche had found one grain of truth in his husk-collecting *Recherche de la Vérité*! What if, after all, that worthy old Jesuit, Père Mazière, were not quite so foolish as a recent writer has depicted him? There is something very exhilarating to the scientific mind in the possibility of matter being an ether-vacuum, rather than the ether a matter-vacuum, the necessary surface energy being obtained by "irrotational circulation" round this vacancy! What a delightful field this ether-vacuum, this matter, through which

neither heat, nor light, nor electricity can penetrate, leaves for the mystics and spiritualists to populate!—not that Sir William would allow them even the elbow-room to be found within ¹⁰⁰⁰1000th of a centimetre! He will suggest nothing which would favour that "wretched superstition of animal magnetism, and table-turning, and spiritualism, and mesmerism, and clairvoyance, and spirit-rapping, of which we have heard so much." This remark we trust Mr. Auberon Herbert will take to heart. The endeavour of our lecturer to replace the repulsive forces required to explain elasticity by a gyrostatic system ought, judging by recent reviews, to be helpful to Mr. Grant Allen in his pursuit of dynamic truth. Here, for instance, is a passage which may, if he reads it in his own fashion, comfort him:

"Here we have a most important idea. It would be a somewhat bold figure of speech to say the earth and moon are kept apart by a repulsive motion; and yet, after all, what is centrifugal force but a repulsive motion; and may it not be that there is no such thing as repulsion and that it is solely by inertia that what seems to be repulsion is produced? Two bodies fly together, and, accelerated by mutual attraction, if they do not precisely hit one another, they cannot but separate in virtue of the inertia of their masses" (p. 223).

Indeed, there could be no better book than this for the science "populariser" to study. Here he will find good scientific doctrine, which does not generate life from chemical action or glibly tell us the whole story of the universe; which never hesitates to confess ignorance and to qualify even the most brilliant suggestions by a warning of their present unprovenness. Indeed, Sir William seems to us to almost err occasionally on the other side. Thus, when he tells us that "the only contribution of dynamics to theoretical biology is absolute negation of automatic commencement or automatic maintenance of life," we may reasonably ask whether dynamics cannot tell us something of earth temperature, and so of the possibility that various organisms must have developed within so many round millions of years. But, further, this "absolute negation" of dynamics seems to us rather risky in our present absolute ignorance of what really constitutes life, of where it begins and where it ceases. Nor is it quite satisfactory to be told:

"It is also impossible to conceive either the beginning or continuance of life, without an overruling creative power; and, therefore, no conclusions of dynamical science regarding the future condition of the earth can be held to give dispiriting views as to the destiny of the race of intelligent beings by which it is at present inhabited."

This "impossible to conceive" seems to be like the logic of the captain's log, to which Sir William refers in "The Six Gateways of Knowledge." It is the one instance of a statement of which no proof is indicated in the course of the book, and one which, although it may give the "most probable position of our ship" in Sir William's own opinion, is surely best replaced at the present time by a confession of simple ignorance when scientists speak as scientists only. Turning from the papers which more directly concern the constitution of matter, we have two on electrical measurements, namely one read to the Institution of Civil Engineers in 1883—"Electrical Units of Measurement"—and a second entitled "Electrical Measurement," read at the conferences in connexion with the 1873 Loan Collection of Scientific Apparatus. The former is up to Sir William's usual high level; the latter we venture to think might, except for the autobiographical details on pp. 448-50, have been omitted. Well for the world that Sir William gave up (Was it on what philologists term the "principle

of inertia"?) his rifle for the electrometer, which weighed a pound less! In the treatment of electrical units we are again brought front to front with the remarkable and mysterious fact, the "perfectly good sense," that in absolute units the square of an angular velocity is the proper measure of density, and the fourth power of linear velocity is the proper measure of force. Most probably the fact of the ratio of the electric-magnetic to electro-static units being of the nature of a velocity was the germ of Clerk Maxwell's grand electro-magnetic theory of light. The germs of other great theories of matter and force must also lie in the fact that the absolute measure of mass is the product of a length into the square of velocity. The last paper to which we must refer is the first in the book, and, in some respects, the most suggestive one, on "Capillary Attraction." It is full of most valuable matter, and is supplemented by several appendices. The first of these is a reprint of James Thomson's paper explaining the phenomenon known as "tears of strong wine." The second is a reprint of a "Note on Gravity and Cohesion" published in the *Proceedings* of the Edinburgh Royal Society for 1862. By its reprint here we suppose that Sir William is still inclined to favour the gravitational origin of cohesion. Gravitational force, he shows, will explain cohesion, if matter be not continuous, but the space occupied by matter be small as compared with the space unoccupied by matter. The proof of this is deduced by giving the body a "fibrous" structure, and then extending this to any heterogeneous constitution of extended matter. This, of course, is practically the discontinuity supposed by Laplace himself (*Système du Monde*, iv., chap. 15). We think Sir William has probably not seen the arguments against the feasibility of explaining cohesion by gravitation on this hypothesis brought forward by G. Belli in a memoir of 1832. He therein shows that to explain the cohesion of iron we should have to suppose upwards of 20,000,000 times more empty space than matter in a mass of iron. Do Sir William's own researches on the ratio of intermolecular diameter to intermolecular distance in the case of *solid* bodies tend to confirm this hypothesis? We hardly think so. In concluding our notice of these *Lectures* with the expression of a hope that vols. ii. and iii. may not remain for long years "in the press," but satisfy within reasonable time our hunger for more, may we still be permitted to quote the work of two very distinguished scientists commonly cited as T+T, and place underneath it T only?

"Any such definite alteration of form or dimensions is called a strain" (§ 154).

"For instance—breaking strains of material are stated, accurately enough for engineering purposes, in terms of a ton weight per square centimetre" (*Popular Lectures*, 93). But this is too unkind to the poor engineers, even if they have been unnecessarily abusing all "college men"!

Absolute Measurements in Electricity and Magnetism. By Andrew Gray. (Macmillan.) Prof. Gray's book will be useful in many respects, because, although it contains a good deal which is done better elsewhere, it contains other matter which, so far as we know, is nowhere so concisely and conveniently put. It is just the part which is properly included under the title which seems to us most satisfactory and efficient. The first two chapters are devoted respectively to electrostatic theory and the theory of electric flow. Besides references to a few recent papers, most of the matter in these pages will be found in ordinary treatises on the subject; and there seems no reason why the bulk of the book should have been increased by matter which the student

will find in Thomson, Maxwell, or Mascart and Joubert. The student cannot too early be led to the chief sources of our electrical theory; and it is well that, as soon as possible, he should feel at home in the classics of his subject. Prof. Gray requires the reader to have some knowledge of integration and differential equations, and a student who could grasp his first two chapters would have no further difficulty in following the original papers on Green's theorem, electric images, and the flow in cables. Chap. iii. is devoted to "Units"; and here, again, it would have been better to cut the chapter down to the part which deals with electrical units. The student will certainly not be fit to deal with the theory of electricity, unless he is much above the need for information on dynamical units of the kind given in these pages. Chap. iv., on "General Physical Measurements," really starts the subject of work in the physical laboratory, or the contents which we expect from the title of the book. Most of the information here is to the point, although the very great difficulties which arise in the case of fine measurements depending on torsional vibrations are not perhaps sufficiently brought out. These difficulties associated with *elastische Nachwirkung* and with the aeolotropic character of most wires demanded surely a little more consideration. Further, it might be as well to warn the student that several good experimenters have found a considerable divergence between the elastic constants as determined by statical and by vibrational methods. On p. 231 the "torsional rigidity" is only defined for a wire of circular section; on p. 237 we are supposed to know what it means for a wire not of truly circular section. The remainder of Prof. Gray's book (p. 252 to the end) is the part which will render it of real service. There are excellent chapters on electrometers and the comparison of resistances, treated with a fulness which is hardly to be found in any other work; while the final chapter on "Comparison of Capacities," especially in the account of recent researches on "specific inductive capacity," is likely to prove exceedingly useful as a guide to students of this subject. We hope the book will reach a second edition, in which case we should suggest the excision of the purely theoretical parts and various modifications of chap. iv. We have only noted a few misprints, of which the following may perhaps be of service: P. 31, line 4 from bottom, for o b read o a; p. 33, on left-hand side of equation (33 bis), for F read E; p. 34, line 10 from bottom, for "righthand side of (34)," read "righthand side of lower line of (34)."

A Treatise on Hydrodynamics. By A. B. Basset. Vol. ii. (Deighton, Bell, & Co.) The speed with which Mr. Basset has followed up his first volume is highly to be commended. It has placed us within a reasonable time in the possession of a nearly complete account of the theory of hydrodynamics as it stood in the year of grace 1888. Both volumes are, as it were, contemporary—a not very common merit in important mathematical works! When shall we see vol. iii. of Lord Rayleigh's *Theory of Sound*? How long did we wait for vol. ii. of a certain treatise on *Natural Philosophy*, and were at last dismissed with the poor consolation of a divided first volume! It is difficult to exactly place Mr. Basset's book. It is written in the form of the Cambridge text-book with the customary collection of "examples" at the end of each chapter, but it is hardly the type of book which the student with examinations in front of him may be expected to study. Much of it—take, for example, some of the researches of J. J. Thomson and Hicks on vortices—is of a far too recondite nature to be

of real value as a training to the student; and, on the other hand, Mr. Basset does not excite our interest in these lengthy analytical calculations by explaining how they are related to great chemical and physical problems. We feel that the analysis for Mr. Basset is an end in itself, and not merely a means to "solving universe." That is the great gap which separates this work from a treatise like Lord Rayleigh's *Sound*. But if we have yet to wait for the Lord Rayleigh of hydrodynamics, we must still recognise the great services which Mr. Basset has performed by the examination, condensation, and verification of the results of all the principal papers dealing with hydrodynamics from the more theoretical side. We now for the first time can see within measurable compass what is known about vortices, of the motion of solids in perfect liquids and of liquid waves. We only regret that Mr. Basset has seen fit to exclude gaseous motion from his treatise, as forming part rather of sound and thermodynamics than of hydrodynamics. The motion, however, of solids through gases, as well as gas vortices, seems logically to fall under his title; and we should be glad to know how much or little there is to be learnt of these matters. We should like to suggest to Mr. Basset a third volume, dealing with the motion, other than vibratory, of gases, and we make one of the chief arguments in favour of such a volume the publication of an index; for this all-important portion of a work of reference, such as the present essentially is, has been cruelly omitted. In conclusion, our criticism may be summed up in the words that, although we feel a certain want of physical interest in the volume, and a certain absence of practical application of theory (as in hydraulics), yet the book is undoubtedly the best extant treatise on hydrodynamics. For the use of students it will not displace Prof. Lamb's work with its greater clearness and more pleasant style; but it will (when indexed) remain for the present the standard treatise on the higher parts of the subject.

CORRESPONDENCE.

DR. BURGESS'S NEW IMPRESSIONS OF THE ROCK EDICTS OF ASOKA.

Wood Green, N.: March 12, 1889.

Pāli students are greatly indebted to Prof. Bühler for his valuable and interesting contribution to the ACADEMY of March 9. I should, however, like him to reconsider his translation of *avatrappeti* in the Shābbāzgarhi inscription. Dr. Bühler evidently derives it from *trp* with *ava*, but there are difficulties in connecting it with this root. It should, I venture to think, be referred to *trap* "to be abashed," and be rendered "they shall shun (or eschew) evil deeds." Then the concluding clause, "and not be slain," is rendered more forcible than if the translation of the first clause were "they shall live contentedly." *Avatrapp* does not, I believe, occur in Sanskrit; but we need it in order to explain (1) the Pāli verb *ottapati* (not in Childers, but see Majjhima Nikāya, vol. i., p. 356 ed. Trenckner) "to be fearful of sinning," which presupposes a form *avat'apati* = *avatrappati*, and (2) the noun *ottappa* = *avattappa* = *avatrāpya*, connected by Childers with a Sanskrit *auttāpya* from *uttāp*. In the *Journal* of the Pāli Text Society for 1887, I have called attention to the Northern Buddhist *apatrāpya* = Pāli *ottappa*, which occurs in Mahāvīyutpatti (p. 32, ed. Minayef). This, of course, must be from *apa-trapati*, which in Pāli might become *avattapati* or *ottapati*; but I suspect that *apatrāpya* is an attempt of a Northern Buddhist translator to Sanskritise the Pāli *ottappa*. Not knowing *avatrappati*, he would naturally refer it to the more ordinary form *apatrapati*.

While on the subject of Northern Buddhist terms, I may mention that the Sanskrit *utsada*, in *saptotsada*, unexplained by the editors of the Divyāvadāna (see pp. 620-621) is the first element of the Pāli *sattussada*, discussed by the present writer in the *Journal* of the Pāli Text Society for 1887.

RICHARD MORRIS.

"A CLASS-BOOK OF ELEMENTARY CHEMISTRY."

Oxford: March 14, 1889.

It is doubtless an offence to some persons that a new text-book on chemistry should be published, but this is not adequate reason for unfair charges being made against it; and I would ask leave to answer briefly the remarks on my book in the ACADEMY of March 9.

The reviewer, without indicating any authority for his opinion, describes as an "old error reproduced" the statement made by me that the proportion of carbonic acid gas in air is "about '04 parts per hundred . . . on an average." Now this value, deduced from the experiments of capable persons, has been accepted for many years, and will still be found in the last edition (1888) of the standard work of Roscoe and Schorlemmer; and although it may be hereafter shown that the lower figures obtained in recent years, by methods differing from those formerly used, are the more accurate, the matter is by no means beyond controversy at present. The mean value, for example, of a long series of observations at the Montsouris Observatory, near Paris, is very near 3 volumes per 10,000, or '03 per cent.; while Prof. Carnelly and his colleagues (*Phil. Trans.*, 1887) have recently, but not by the same process, found that in open spaces in Dundee the value is just below, and in the courtyard of the Houses of Parliament at Westminster just above, 4 volumes in 10,000, or '04 per cent. On what grounds, then, is my statement characterised as an old error?

The reviewer also appears to challenge the accuracy of my statement that tin crackles when bent; but the so-called "cry of tin" is a property too well known to need any defence of the allusion made to it.

In complaining that no reference is made to the important supply of borax from California, the critic is himself in error, as he will discover by looking at p. 135.

The last charge I have to answer is somewhat confused in expression:

"Nothing is said as to the formation of graphitic acid from graphite—a distinguishing re-action of this form of carbon, and one that was made in the university in which Mr. Fisher teaches."

Some selection of details must be permitted in an elementary work. And I would point out that, as the discovery of the acid was made thirty years since, and the original specimens are actually under my care, I cannot fairly be charged with ignorance of the fact; while, if the remark is intended to suggest a want of loyalty to the memory and work of my former teacher and master, I think the account of his labours from my pen, which appeared in the ACADEMY several years ago, may be taken as sufficient answer to so groundless an imputation.

W. W. FISHER.

THE editor of the ACADEMY has been good enough to let me see Mr. Fisher's letter. In one point, but in one only, I am glad to acknowledge an oversight on my part. I did not notice the reference to Californian borax on p. 135. I now proceed to justify the three criticisms which remain, passing over, as needing no answer, the "groundless imputation" with which Mr. Fisher concludes his letter.

(1) That '04 per cent. has been "accepted for many years" as representing the average volume of carbonic acid gas in the atmosphere

is a perfectly fair statement of the facts. But, thanks to more accurate methods of analysis and more extended observations, the above figure has been revised. The new edition of *Watts's Dictionary* (i. p. 333) affirms that, "in fresh country air the amount is remarkably constant, and may be stated as about '034 per cent." "Over the sea the amount of carbonic acid is about '03 per cent." "At Ros-tock the mean of a large number of observations made from 1868 to 1871 was '0292 per cent." Blochmann (*Annalen*, 237, pp. 39 to 90) has more recently discussed the whole question, and concludes that "the normal amount of carbonic anhydride in 10,000 volumes of air is 3, not 4 volumes." All the latest experiments point unmistakably to the same conclusion. I cannot think I was wrong in characterising as an old error this excess of nearly 25 per cent.

(2) I have the authority of Dr. Percy, the distinguished metallurgist, in support of my assertion as to the absence of "cry" in the case of pure tin. Commercial tin does crackle, owing to the presence of traces of impurity; but the chemical element tin does not.

(3) Mr. Fisher justifies his omission of the one characteristic and distinguishing purely chemical reaction of graphite by stating that "some selection of details must be permitted in an elementary book." I venture to think that three lines about graphitic acid might have claimed priority in a class-book of chemistry over those given to black-lead pencils, polishing stoves, and coating gun-powder, although room might have been made for these industrial details also.

THE REVIEWER.

PHILOLOGY NOTES.

M. VICTOR HENRY, professor of classical philology at Lille—whose Comparative Grammar of Greek and Latin was reviewed in the ACADEMY of July 21, 1888—has shown his activity in another field by the translation into French of two Sanskrit dramas. One is the well-known "Mālavikāgnimitra," attributed to Kālidāsa himself—an attribution which Prof. Henry inclines to support; the other is the no less interesting "Mudrārākṣasa" of Viśākhadatta. It is noteworthy that, in both cases, he has followed the text as settled by native editors—Shankar P. Pandit and Kāshināth Trimbak Telang—published recently in the "Bombay Sanskrit Series"; and in both cases he acknowledges his obligations to his teacher, the lamented Abel Bergaigne. The translations are readable in themselves; and the passages in verse are distinguished—in one case by a different typography, in the other by being rendered into rhymed French. The publishers of both are MM. Maisonneuve and Ch. Leclerc; but we prefer the format of the "Collection Orientale" to that of the reprint from the *Mémoires* of the Société des Sciences of Lille.

MEETINGS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, March 4)

PROF. A. MACALISTER, president, in the chair.—The president exhibited and described a collection of skulls and heads of Egyptians of the XXVth Dynasty (about 750 B.C.), some of them in a remarkable state of preservation. The features show a strong likeness to some of the wooden faces found in mummy-cases of the period.—Mr. Jenkinson, after a few prefatory remarks upon the origin of the early printers—they seem to have been sometimes goldsmiths, sometimes professional scribes—exhibited and described a manuscript copy of the *Scala* of Johannes Climacus, Abbot of Mount Sinai. The book, as we learn from the colophon, was written in January, 1473, by John

de Paderborn de Westfalia, at and for the Augustinian House at Marpach (near Lucerne). It was in this very year that the scribe began his long career as a printer, first at Alost (in Flanders) and afterwards at Louvain.—Prof. G. F. Browne exhibited and described (1) a cross-head of stone, found at Fulbourn, resembling so closely that found in 1810 under the Norman works of Cambridge Castle that they must be of the same early date, and probably from the same stone-yard; where they differ, the Fulbourn cross is rather more ornamented: 2) a portion of the head of a cross, and the arm of another cross, found at Catterick in Yorkshire; the cross-head is unusual in having birds in the arms, and has also panels of ornamentation on the ends of the arms: (3) a small headstone from Aycliffe, near Darlington; this stone is of very unusual character, probably the only known example, and has on each side two persons arm-in-arm: (4) a cast of a shaft at Croft, near Richmond in Yorkshire, covered with unusually rich work.—Mr. Magnússon made the following remarks on a model of the stone of Jellinge in Denmark. It was characteristic of Scandinavian runic monuments that, generally speaking, they contributed practically nothing to our knowledge of the history of the North. The Jellinge group, especially the so-called smaller and larger Jellinge stones, formed a signal exception in this respect. These monuments not only commemorated the death of a famous king and queen of Denmark, whose historical existence was perfectly well ascertained, though a halo of legend had settled round certain events of their lives, but referred also to important events in the reign of their son, his conquest of Norway and the conversion of his people to Christianity. The larger Jellinge stone stood in a relation to the smaller one to which it might be of interest to allude. The inscription on the smaller stone ran to this effect, that "King Gorm made this *how* (sepulchral mound) after Thyra his wife, the Daneboon." This stone, before its removal to its present site, had stood on one of the so-called kings' *hows* at Jellinge, the southernmost one. This *how* had been thoroughly explored in 1861 under experienced archaeologists, and the exploration left no doubt that it had never served as a repository of any human remains. Queen Thyra's body, therefore, had never rested in the place to which the inscription on the stone had always been supposed to refer. There was another difficulty attaching to the inscription. According to the historical tradition, King Gorm died before his wife. That tradition, however, as much else concerning his life, might be a legend, seeing that apparently he was only once married, that he wedded Thyra as a young man, and was reputed to have ruled over Denmark for the incredibly long period of some ninety-five years. If Thyra's memorial stone had stood on Thyra's mound from the beginning, the supposition of some Danish antiquaries that the stone might have been raised in her lifetime, seeing that the mound itself was a cenotaph, seemed probable. But, whatever the true story of Thyra's memorial stone might be, the fact remained indisputable that King Harald Bluetooth had built the northern mound of Jellinge, and caused the stone monument now under consideration to be placed on it, in memory of his parents. The mound had been explored in 1821, and a spacious grave chamber had been found there; but, as was almost always the case with conspicuous grave-mounds, it had been broken into before, no one knew when or how, and only a few things of interest (a small cup and cross of silver) were found in it. The stone was about eight feet high, and in form as the model represented it. On one side was a human figure, probably meant for an image of Christ, on the other a crested leonine griffin entwined in the coils of a serpent. The inscription was perfectly plain. The only difficulty about it was a lacuna before the last word *kristna*. The three letters before the lacuna were *dan*. Prof. Wimmer had filled it up with "*dan[a mág let]*"; "*dan[a her let]*" was another possible conjecture, giving the same sense. But if the model was correct, there seemed hardly space enough with dividing stops for seven letters, four at the utmost: *dan[: lit :]* or *dan[: fik :]*. The lacuna thus filled up, the inscription ran: "King Harald bade be done this mound after Gorm his father and after Thyra his mother, that

Harald who for himself won Denmark all and Norway and had the Dane-host Christianised."—Prof. G. F. Browne said he had long used this stone as an argument against the Danish origin of the sculpture on Anglian crosses. One monument known to be Danish had been found near St. Paul's in London, and it closely resembled the work on this stone, so that Danes in England put up a Danish monument; but no other stone in England was of this character. Mr. Browne remarked on the fact that one side of the stone has a Crucifixion without a cross, the Figure with arms extended standing among interlacing bands, and mentioned an example in England at Chester-le-Street. He called attention to the modification of the first *w* in the Queen's name, *Türui*; and mentioned that the modern representative of the name, *Thyra*, is still pronounced as if *y* were *ü*.

ENGLISH GOETHE SOCIETY, WEST END BRANCH.—
(Thursday, March 7.)

MR. R. MENSCH read a paper on "The Ethical Development of *Wilhelm Meister*." When Goethe submitted the newly-completed *Apprenticeship of Wilhelm Meister* to Schiller, the latter remarked that the hero of this book passes "from a vain and undefined idealism to a definite practical life without losing his idealising power"; and a careful study will show that, considered from the ethical standpoint, this is indeed the main idea that underlies the many coloured and shifting scenes of this work. It is true the embodiment of this idea in imaginative form, in so far as it deals with the conflict between the idealist and the realities of life, is not peculiar to Goethe; for as this conflict has at all times been a conspicuous element in actual human experience, it has been represented in literature in many guises, and its adjustment attempted in numerous ways. It is, indeed, only necessary to compare such a work as *Don Quixote*, in which Cervantes may be said to have placed the antagonism between the ideal and the real in the broadest possible light without any attempt at ultimate reconciliation, with the more fruitful method of Goethe, to comprehend the many differing ways in which such a theme may be handled. What constitutes the peculiarity of Goethe's treatment is that he has gone a step farther than Cervantes; and, after exhibiting in sharp contrast the aspirations of the idealist, and the imperfect realities by which he is surrounded, he endeavours to reconcile the two. And this reconciliation he seeks to effect, not by his hero's surrender of his ideals, nor by a mere compromise, but by an endeavour to show that the idealist may, by a careful and assiduous study of the actual world, and by an acquired experience of its nature and capacities, gain the power of moulding it into conformity with the ideals that are within him, and which he seeks for in vain outside himself. In *Wilhelm Meister* we see an idealist who, out of harmony with the world into which he has been born, vainly seeks to find his ideal in the varying scenes of life. Repeatedly disenchanted, he at length relinquishes his dream and belief in the possibility of its realisation, and determines to devote himself entirely to those practical duties and activities which are embodied for us in the characters of Lothario and Therese. But Goethe was no mere realist and utilitarian; and, if he reprobates vague idealism, he was no less keenly alive to the defects of those who having grasped the fact never look beyond the fact, in whose most comprehensive view the world remains but a huge kitchen garden and bakehouse, and who would trace man's sense for beauty and goodness to the mere development of our instinct of self-preservation and prudence. It is therefore not in Therese but in Natalie that Goethe's hero finds his ideal—in her who, while conscious of what the world is, of its poverty and imperfection, is yet ever conscious also of what it may become, and who seeks so to modify and influence it that it may grow like the world of her aspiration. To Goethe, indeed, the true function of man does not consist in a continuous search for his ideal in outward circumstances and conditions; having a clear perception of his objects he should himself endeavour to create the good he has hitherto been seeking. For, as Goethe says, "All without us is but element—indeed, I may go farther, and say all connected with us too; but deep within us lies this creative power which is able to form what is

to be, and which will not let us rest or slumber till we see it represented in or outside ourselves." Thus, according to Goethe, it is vain for man to close his eyes to the imperfect realities of existence, vain to see them as his imagination paints them, ignoring their real nature and meaning. For experience is evermore impressing man with the unbending sternness of facts, which he may close his eyes to and deny, but from which he cannot escape. Yet if he take to heart this lesson of life, he shall by patient study and recognition of the real nature of things obtain the power of moulding them into conformity with his ideals, and by a wise submission and obedience acquire the right of freedom and command.

NEW SHAKSPEARE SOCIETY.—(Friday, March 8.)

SIDNEY L. LEE, Esq., treasurer, in the chair.—Miss Beatrice Lamb read a paper on "Lady Macbeth." She said she had purposely read no commentaries on the play, but had drawn her conclusions solely from the text. These were that Lady Macbeth was of an unselfish and noble nature, who sank herself in her husband, always put him first, and did what she did only that he might be king. She was not wicked before the play; and though she believed in fate, she did not determine to murder Duncan till she saw her husband. She was not superstitious like him, but feared only her own womanliness. She at first tolerated the weakness of his nature; but when she found it would prevent his becoming king, she poured on him that sarcasm, satire, and ridicule which always rouses a weak nature. Her reference to her father showed her only weakness. Till the murder was done, she led her husband; after it, she dropped back and he came to the front. She took no interest in Banquo's death; and, though she tried to excuse to their guests Macbeth's superstitious fancies about Banquo's ghost, her scorn and ridicule of these fancies to her husband has none of its old integrity. The two have changed places. But neither can sleep peacefully; and the horror of Lady Macbeth's nights comes out in the sleep-walking scene, where, under the agony of remorse, she breaks down and soon dies. The difficulty is to reconcile her crime with the unselfishness and generosity of her nature.—An animated discussion followed, in which almost every one of Miss Lamb's points and conclusions were denied, and declared to be in direct contradiction to Shakspeare's text, though a few speakers defended her. It was pointed out that Lady Macbeth had the treachery and ambition of her race; that she and Macbeth had discussed the way to the crown before the play opened, and that she knew "the shortest way"; that her husband recognised her ambition in his letter to her; that she joined herself with him in the sovereign sway that they—that is, she ruling him—were to exercise; that she treated his pleas of hospitality, gratitude, honesty to Duncan as absurd trifles, and drove him into murder; that to call her diabolical conduct "unselfish" was a mere abuse of language. She planned and made Macbeth commit a most base and treacherous murder for her own ambitious ends and her husband's, and this abominable crime rightly led to the misery and death of both. She was the fit precursor of the other fiendish Celtic women, Goneril, Regan, and Cymbeline's Queen. And as for her absorbing love for her husband, Ristori, who acted her, repudiated it; and the late successful actress of the character in Paris, M^{me}. Segond Weber, has lately said of her: "Elle n'aime pas son mari; je suis cent fois en cela de l'avis de M^{me}. Ristori" (*Revue de l'Art Dramatique*, Mars, 1889, p. 303).

MANCHESTER GOETHE SOCIETY.—(Wednesday, March 13.)

G. SCHILLING, Esq., in the chair.—The Rev. F. F. Cornish read a paper on "Goethe and the *Frankfurter Gelehrte Anzeigen*." After pointing out that the journal in question for the year of Goethe's connexion with it (1772) was now generally accessible, having been republished by B. Seuffert in 2 vols. of 700 pp., small 8vo, with preface (xc.) by W. Scherer, and remarks by himself (xviii.) (Henninger: Heilbronn), Mr. Cornish gave a full account of the journal and of its staff for that year. It was started at the

beginning of 1772 by Deinet of Frankfort, as an old paper with a new name, with Merck as editor, and a strong but hastily-arranged staff. The chief contributors, and many of their friends and foes, pass before us like magic-lantern pictures in Goethe's Pasquinade, "Das Jahrmarktsfest zu Plundersweilen," i.e., Frankfort. Merck, strong in literature and art, was editor; but Herder, "whose eagle flight betrayed the king of birds," was looked upon as the choir-master by outsiders. The scholarly Schlosser, whose head Herder pronounced "the flattest outside and emptiest inside," became editor when Merck resigned in July. Goethe soon joined as an active collaborator. "In the journal," writes Herder to Merck, "you are always Socrates-Addison; Goethe, for the most part, is an overbearing young lord, with horridly scratching claws; and I, whenever I intervene, am the Irish dean [Swift] with the whip." Goethe was probably the real editor for the last three months of the year, after which, weary of the task, he seems to have written only one review for twenty years. The *Review*, price 4 guildens yearly, came out twice a week in 4 pages small 8vo, with one full review and several shorter notices. Its range covered popular works in the higher science (theology, law, medicine), the whole field of history, philosophy, and the fine arts and sciences. English books were to be noticed, the good for praise, and the bad as a warning for translators—also copper-plate engravings of importance. A new feature was the reviewing of the other German *Reviews*, which did not tend to commend the *F.G.A.* to its contemporaries. It is not easy to distinguish the work of the various reviewers; the notices were, as a matter of fact, as often as not the joint work of several, the outcome of conferences, after which one of the number, usually Goethe, was deputed to draft the review. Though wanting in knowledge of the continuous history of any subject, he could take up a point, a period, or the view of another, in a fresh, lively manner, full of intelligent interest and play of imagination; and he often introduced into the articles of others lighter touches of irony and badinage. In Goethe's collected works there appear thirty-six articles picked out by Eckermann at his request from the *F.G.A.*, but of these some were certainly not written by Goethe. As he says, however, "They give a complete idea of the then condition of our society and personality. There is observable an unbounded effort to burst through all limitations." As an index to Goethe's opinions at this, "the time of minority which cannot be skipped over," when he was so much under Herder's influence, the evidence of Goethe's work for the *Review* is not clear; but it was certainly, as Scherer says, "in matters of style his school of preparation for *Werther*." As samples of Goethe's reviews Mr. Cornish read translations of "The History of Consciousness," "Poems by a Polish Jew" (so full of autobiographical interest that we wonder not to find it quoted in every life of Goethe), "Idylls by Gessner," and "Hansen's Life of Klotz," with portions of the "History of Fraulein von Sternheim" and "Sulzer on the Fine Arts." In conclusion, Mr. Cornish referred to the attitude of the reviewers towards orthodox theology. As theological reviewer Deinet had secured K. F. Bahrdt, a rationalistic writer of inferior calibre, whose intemperate writings at once embroiled the journal with the Frankfort clergy, and caused it to be denounced from the pulpits. But the other reviewers had no sympathy with Bahrdt's crude rationalism; and though, after his dismissal, theological reviews were almost given up, Herder or Goethe (it is not certain which) soon took occasion to rebuke him for his tone and to maintain the value, regarded as natural growths merely, of scriptural ideas, such as that of the devil, which he would explain away. At the end of 1772 Goethe and his friends retired from the staff, with a comic epilogue from Goethe; and Bahrdt, in the words of Herder, "got it in his clutches."

FINE ART.

THE ROYAL INSTITUTE OF PAINTERS
IN WATER-COLOURS.

THE present exhibition is distinctly miscellaneous. The principal places are occupied by fine paintings, many of them of large size, by the most notable members of the Institute, and there are few of the best known of the habitual exhibitors who have not sent some drawing which will uphold their credit; but there is little throughout the exhibition of any extraordinary worth, and there is a great deal of work of a second rate, or even of a lower grade. Nor, except for a number of pretty small drawings, mostly by ladies, is there any such signs of new talent as have been before given by previous exhibitions of the Institute. In short, as a whole, the collection in Piccadilly, if not disappointing, has very few pleasant surprises in store for the visitor. Much, however, that he expects he will find. The president, for instance, is *facile princeps* in his special domain. It would be difficult to find anything so good of its kind among the works of past or present water-colourists as his "Beppina" (323). It is only a "three-quarter" of a pretty girl charmingly dressed—a dress elaborate but neat and not over new; a face and figure sweet and fresh, a scheme of colour rich but quiet; and all painted with a combined force and delicacy which is only to be won from water-colour by rare skill. As in figure-painting, so in landscape we have examples of the best work by the best men: in Mr. Thomas Collier's grand breezy drawing of a heath in sunshine with moving sunlit clouds, called "Cutting Gorse" (327); and Mr. Hine's "Corfe Castle, Dorset" (472), with the castle on a hill among hills, with green slopes glowing in the evening sun, and softened with trembling mist and soft low drifting cloud. Of Mr. Collier there are but two examples; but Mr. Hine sends several smaller works, one at least of which, "Holywell, near Eastbourne" (388)—a coast scene—is of more than ordinary beauty. Nor are other of the well-known landscape painters of the Institute slack in giving us of their best. Mr. Orrock sends two noble drawings—one of "Naworth, on the Border" (527), and the other of "Hawback, on the Ure" (629)—large in design and bold in handling, with fine luminous skies. Mr. Wimperis, with his breezy "Ferry" (315) and sunny "Cornfield" (697), does, perhaps, somewhat more than sustain his reputation, and Mr. Hargitt has some good drawings; but no one of this group of landscape painters who follow the lead of Constable, De Wint, and Cox, rather than of Turner or Copley Fielding, shows to greater advantage than Mr. Weedon. His "Noon in the Hayfield" (143) is distinguished for brilliancy and purity, his "Rough Pasture" (563) is finer still, and that he might excel as much as a painter of the sea as of field and woodland is shown by the beautiful "Stormy Twilight" (134). On the whole, there is, perhaps, no landscape painter who shows to such special advantage in this exhibition as Mr. Weedon, though neither Mr. Thomas Collier nor Mr. Hine can be excelled in their own particular and very different lines. Amongst the best of the larger of the drawings here must not be forgotten the "Old Shoreham, Sussex" (706), by Mr. J. Aumonier, nor the "Mill at Clayton, Sussex" (766), by Mr. A. F. Grace. Mr. Aumonier also deserves a special word for his beautiful rendering of "Summer Moonlight" (445)—a drawing in which he has broken new ground. Mr. Frank Dillon's noble drawing of "The Colossal Pair, Thebes" (572), and Mr. Fulleylove's "High Street, Oxford" (337), are both works worthy of the Institute and of the painters. Fine also and welcome, as a sign of new strength to the Institute, is Mr. Bernard Evans's powerful view of "Knaresborough,

Yorkshire, from the Bridge above Spittles Croft" (195), which is finely drawn and composed, and full of skilful execution, especially in the foreground. The merits of fresh observation and invention can scarcely be allowed to the larger drawings of Mr. Thomas Pyne, like "The Medina" (21); but the true accomplishment of this artist is well seen in other, of his drawings here, notably in two which hang close by, "The Valley of the Arun" (12) and "The Black Rabbit, near Arundel" (23). Of a more modern school are several poetical drawings by Mr. Alfred East, which never fail to charm by their fresh tenderness of sentiment, but sometimes vex by their smearing in execution. His "Waking of the Day" (721), with its fine morning feeling and tender lemon sky would be quite delightful but for this. Of the newer school is also Mr. Robert Allan's "A Breezy Day in Arran" (128), full of sun and air, and pure, bright, and true in the colour of its blue water and pearly sands, which are admirably contrasted with the ruddy-sided boat reflected in the limpid ripples. New in another way are the delicate drawings of Mr. Edwin Bale, who in his last trip to Italy seems to have for the moment deserted the charms of Italian beauties for those of Italy herself. A view from Fiesole, called "Italy" (346), "Olives at Bordighera" (425), and other delicate drawings, attest his sympathy with Italian air and Italian colour, and are touched with unusual refinement. Not in any way new, but as fresh and pleasant as if they were the fruits of a new artistic talent, instead of one which has delighted us for many years, are the grey liquid moving waters of Mr. Edwin Hayes. And the landscapes of Mr. Claude Hayes, Mr. C. E. Holloway, Mr. Harry Hine, Mr. F. Cotman, Mr. Frank Walton, and a few others, have special merits of their own, which are only passed over here from want of space.

Of living illustrators of the humour of Charles Dickens there is, surely, none to compare with Mr. Charles Green. Humour may be beneath the dignity of fine art; but if we have a fine artist with a special gift of humorous illustration, what is to be done? It is, at all events, well if nothing worse is done than "Mr. Mantalini and the Brokers—'What's the dem'd total?'" (409) Human talent may be pardoned for so exercising it; human nature, pardoned or not, will delight in such work. Mr. Mantalini is heroic in his way in dressing gown and slippers, astride on a chair with his handsome face and empty head completely unabashed at the situation which drives his wife into hysterics, and makes Kate Nickleby stand up by the mantelpiece like a gentle tragedy queen. It is farce, doubtless, but farce raised by sprightly fancy and refined humour to the level of comedy—or, at least, comedietta. It cannot be said that Mr. H. R. Steer has been so successful in illustrating the other—the pathetic—side of Dickens. His "Little Paul and Florence Dombey" (822) is a comparative failure; but this very skilful painter is seen to advantage in other drawings here, especially in his two fishermen taking their ease in their inn—"Brothers of the Rod and Line" (14), which, taken altogether, as a painting and a study of original character, is the best work of its kind here. Mr. Frank Dadd, however, with his two old gentlemen exchanging confidences—"Between Ourselves" (119)—runs it hard; and the same artist has achieved an undoubted success with a more important composition, called "Cornered" (477), in which we see a "villain," who looks rather of the Jonathan Wild than the Dick Turpin kind, run to earth in a village inn, and there, duly bound, exposed to the jeers of the country folk—all of which are depicted with admirable variety and just expression. Hackneyed, though tolerable, after such drawings as these, seems the humour of Mr.

Dollman's "The Health of the Bride" (464); at once hackneyed and intolerable, Mr. Nash's "Morning" (152). It is difficult to say whether the same artist's "Banshee" (743) is meant in joke or earnest.

Of the drawings in which figures enter there is not very much to say. Mr. E. J. Gregory has a pretty drawing on the riverside, called "The Sound of Oars" (336), with a girl in a hammock surrounded by a leafy screen of willow and other trees, is dexterous to a degree, but nothing else. Mr. Lawrence Balleid, who, like Mr. Robert Allan, belongs to the other society, has a pretty drawing (22) of a little ancient Roman damsel taking her "first lesson" in playing the pipes, in which the scene is laid in a court of white marble daintily suggested. It is in all ways except cleverness a contrast to Mr. Grierson's clown giving "Compulsory Education" to two dogs (58), which is the very reverse of "aesthetic," but clever nevertheless. On the same wall, but "skied," is a vigorous and poetical picture from the "Tempest" (75), by Mr. Robert Fowler, whose compositions exhibited here last year and the year before gave signs of an imaginative power not yet completely under control, but evident enough. This drawing shows a marked step in advance of "The Death of Socrates" of last year. The scheme of colour is bold, and the figures vigorous and well conceived. Prospero has an air imperial, Miranda grace, and Caliban, "the scrawled initial of the great word man," is a monster far above the average. The artist has suggested rather than realised his conception, but it is the conception of an artist and a poet. On either side of the large landscape below Mr. Fowler's drawing—"A Moorland Road" (74), a broad and effective, but somewhat smooth and monotonous, work by Mr. Joseph Knight—hangs one of Mr. Weatherhead's clever and pleasant single figures of fishermaids; but there is nothing to be said about these or the drawings of Mr. Wetherbee, Mr. Staniland, and other well-known artists which has not been said a hundred times already. Nor does Mr. Walter Langley, though he has two large drawings here of the sorrows and anxieties of the lives of fisher folk, add anything to his well-won laurels. Bright, elegant, and fresh are Mr. Caffieri's small figures of girls by the sea, and Miss Freeman's "Shop on the Quay," is a strong and clever piece; but of all the many painters who choose their subjects from fisher and cottage life there is none more pleasing than Mr. Hugh Carter, whose "Music hath Charms" (771) is thoroughly charming and natural. Many other pretty and clever figure-drawings are here, by Mr. Lionel Smythe, Mr. Gotch, Mr. Hobden, and others; for some of the prettiest one has to search in corners. There is quite a little nest of them in the West Gallery, nearly all by the gentler sex, Miss Florence Hawker, Miss M. E. Kindon, Miss M. J. Sherbrook, among them; and in the East Gallery there is a still richer corner containing Miss Linnie Watts's "Lost" (798), and Miss Eleanor E. Marly's "Two's Company, Three's None" (797)—both clever and delightful drawings, the position of which, surrounded as they are by better hung and inferior work, says little for the taste or judgment of the hangers.

COSMO MONKHOUSE.

THE EGYPT EXPLORATION FUND.

ARRIVAL OF ANCIENT EGYPTIAN SCULPTURES FROM THE GREAT TEMPLE OF BUBASTIS.

THE long-expected sculptures from the great Temple of Bubastis, granted to the Egypt Exploration Fund by the Egyptian Government, were, after innumerable and vexatious delays, embarked at Alexandria about a month

ago on board the steamship *Mareotis*, and safely landed at Liverpool on Tuesday, March 13.

The consignment consisted of some thirty-four huge cases, containing the upper halves of two archaic colossal statues, possibly of the date of the Ancient Empire; a black granite seated statue of Rameses II. of heroic size, in two pieces; two colossal red granite portrait-heads of the same Pharaoh; two fine red granite slabs from the Festival Hall* of Osorkon II. (XXIInd Dynasty), carved in low relief, one representing Osorkon II. and his wife, Queen Karoama; a huge capital, and part of the shaft of a red granite column of the clustered lotus order, from the Hypostyle Hall of the Temple; an inscribed column with palm-capital, in five pieces, of polished red granite; two red granite Hathor-head capitals (one of enormous size, and quite perfect); three large fragments of an exquisitely-carved shrine of Nekhtorheb (Nectanebo I.) of the XXXth Dynasty; a black granite sitting statue (headless), nearly life-size, of a scribe who lived during the reign of Amenhotep III. (XVIIIth Dynasty); some more or less imperfect black granite statues of Ptah, Sekhet, and other personages, divine and human, including a beautiful white marble fragment of a youthful male figure, probably a Narcissus, of Greek or Graeco-Roman work; and seven cases of very pleasing specimens of bas-relief sculptures of the Ptolemaic period, discovered last year by Mr. F. Ll. Griffith in the ruins of a temple dedicated to Hathor by Ptolemy Soter, at Teraneh, the Terenuthis of antiquity. Last, and chief among this array of treasures, comes a colossal black granite statue (in four pieces, but nearly perfect) of the Hyksos King Apepi, one of two found by M. Naville last season. Of the head of this splendid specimen of one of the most obscure and interesting periods of Egyptian art it is not too much to say that for intensity of expression, as well as for power and freedom of treatment, it is not inferior to the best portrait-sculptures of the best periods of the Greek or Roman schools, as it is undoubtedly the finest known relic of the Hyksos period.

M. Naville, meanwhile, is still at work in the ruins of the Great Temple which has rewarded his labours with such valuable results. Accompanied, as last year, by the Rev. W. Macgregor, local hon. secretary for Tamworth and special delegate of the Fund, and by Count d'Hulst, he returned to his task early in February for the purpose of completing the exploration, and literally leaving no stone unturned within its huge area. His last report, dated March 10, records the discovery of a colossal group of two statues, and the finding of two inscriptions: one the so-called "standard" name of Apepi, and the other that of no less important and unexpected a personage than Khufu (Cheops), the builder of the Great Pyramid. "Thus," remarks M. Naville, "the temple dates back to the IVth Dynasty." M. Naville is about to wind up the season by at least partially excavating the Temple of Thoth at Bubastis—that temple described by Herodotus as the Temple of Hermes, at the end of the street of Hermes. The mound which represents this temple, and the long line of the *dromos*, or "street," which connected it with the Great Temple of Bast, are clearly traceable.

AMELIA B. EDWARDS,
Hon. Sec., Egypt Exploration Fund.

* See "The Excavation of the Great Temple of Bubastis," by E. Naville: THE ACADEMY, April 14, 1888.

† Ibid.

ART SALES IN EDINBURGH.

Two unusually important collections of the work of two of the most able and sensitive of the Scottish landscape-painters have recently been on view in Edinburgh. That of works in oil by Mr. J. Lawton Wingate, R.S.A., was sold on Saturday last in Mr. Dowell's auction-rooms, and realised—even in the present depressed condition of the northern picture-market—very fair prices indeed. The other, a collection of water-colours by Mr. W. M. Taggart, R.S.A., has been on view in the same place during the present week, and is to be brought to the hammer to-day (Saturday, March 23).

Both of these painters are eminently distinguished by the vigour and freedom of their brush-work, and by their admirable power of seizing the last refinements of tone and quality; but neither is especially remarkable for power of composition, and Mr. Wingate, in particular, has seldom succeeded in building up a thoroughly satisfying work of large size and of complex component parts. Mr. Wingate is a landscapist pure and simple; all his finest work has been produced in this direction, and all his most successful figures are the figures of the landscape-painter—figures treated in severest subordination to their surroundings. It should, however, be added that he has shown himself, upon occasion, a refined and delicate painter of flowers. Mr. M. Taggart, again, is somewhat more of a figure-painter. His figures—especially in his earlier work—have more independent importance than those of Mr. Wingate. He sometimes even condescends to tell a story pictorially, to interest us in what his figures are doing. But always his main care—always in the work of his maturity—is the relations of the human figures, and of all other objects that he portrays, to the totality of nature, to the related whole of his subject. He is pre-eminent among Scottish landscapists as a painter of sea, and here he may challenge comparison with even a man so accomplished as Hook. Indeed, there are certain Scottish critics—certain Scottish painters as well—who hold that these two artists have power enough and individuality enough to enable their works to teach some needed lessons to the most accomplished members of the present-day school of English landscape. The opinion may be a mere provincial prejudice of the "wild Scots"; though we cannot but wish that the works of Mr. Wingate and of Mr. M. Taggart were made better known in London, and thus an opportunity afforded for bringing to the test the accuracy of the belief to which we have referred.

NOTES ON ART AND ARCHAEOLOGY.

THE exhibitions to open next week include the Society of Lady Artists (professional), at the Egyptian Hall, Piccadilly; and a collection of water-colour drawings of the Thames, by F. G. Coleridge, at the Fine Art Society's, in New Bond Street.

We may also mention that Mr. H. J. Draper's fresco of "Spring," painted on the wall of the nurses' refectory, Guy's Hospital, may be seen next week on any day between 1.30 and 4.30 p.m. This important work—which contains seventeen life-size figures—was commissioned by the president and council of the Royal Academy, in order that Mr. Draper might carry out on a large scale the design with which he won a students' prize for a water-colour drawing in 1886.

WE understand that the exhibition of the late Mr. W. F. Donkin's photographs of mountain scenery—now on view in the Gaiusborough